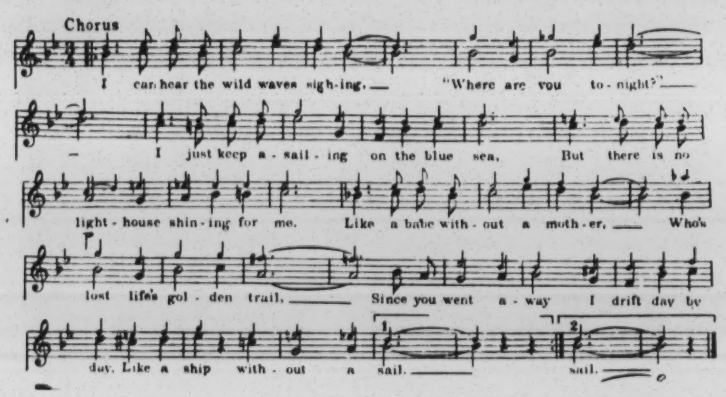
(c) *Hoover*

NAZIMOVA

The Famous Nazimova's Newest Screen Classic Is an Adaptation of Oliver Morosco's Great Stage Success "The Brat," by Maude Fulton

CARTOON REVIEWS•AHEAD & BACK•PICTURE SHOWS

ANOTHER BULL'S-EYE SHOT BY THE "JAMES" BOYS


Chorus
I can hear the wild waves sigh-ing, "Where are you to-night?"
I just keep a-sail-ing on the blue sea, But there is no
light-house shin-ing for me. Like a babe with-out a moth-er, Who's
lost life's gol-den trail, Since you went a-way I drift day by
day, Like a ship with-out a sail. sail.

"I'M LIKE A SHIP WITHOUT A SAIL"

By KENDIS & BROCKMAN, Writers of
"I'M FOREVER BLOWING BUBBLES"

KENDIS-BROCKMAN MUSIC CO., Inc. 145 WEST 45th STREET **New York, N.Y.**

A PERFORMER TEACHES A PUBLISHER A LESSON

¶ We knew "TENTS OF ARABS" to be the best instrumental number published.

¶ But along comes a clever performer and demonstrates its possibilities as a song.

¶ Duos, trios and quartettes are successfully introducing "TENTS OF ARABS."

¶ It is unique in composition, effective in construction and originally beautiful in melody and lyric.

¶ We invite you.

¶ Another word. "WOND'RING" a popular high class ballad, that has the support of MLLE. NITA-JO, is forcing us to early mention of this number.

¶ TED LEWIS has made his own inimitable fox-trot arrangement of it.

¶ JULIA KELETY (successfully playing vaudeville now) has honored us by giving it conspicuous place in her repertoire. We are grateful.

¶ And, of course,—There are the orchestras. They know.

¶ What else is there to be said?

B. D. NICE & CO. :: Music Publishers :: 1544 Broadway

THE DRAMATIC MIRROR

LOUIS R. REID, Managing Editor

Actors and Managers Get Together With Augustus Thomas as Arbitrator—Much Good Will Come Out of Struggle—It Has Been a Picturesque Strike—Press Agents Are Again Active After Idle Month

EVERYBODY'S happy. The actors' strike is ended with no imperishable shouts of victory and jubilation to be heard from any particular direction and the theater has settled back to what seems a strangely normal condition. The actors are now upon a sounder economic foundation with a gain in pride and self-respect that is of tremendous significance in the progress of the profession. At the same time any danger that the stage will be shackled by the tyranny of the closed shop has been removed. As soon as the opposing sides could be induced to sit down together at a conference table it was obvious that peace would not be long in coming. To Augustus Thomas goes the signal credit of being the arbitrator. His experience in politics and oratory have long been recognized. He is no less skilled in diplomacy and conciliation. His star should certainly be in the ascendant at those conclaves at the Capitol at which ministers and ambassadors are named, for he proved equal to a great task and one which seemed to THE MIRROR at times to have passed far out of the bounds of the theater.

• • •

WHILE the season has been delayed from four to six weeks it has already taken on a zest and spirit that promise unusually good entertainment for the playgoing public. The strike has removed the theater from its shell of isolation. It has brought the people of the theater together in mutual protection. It has shown anew the power and resourcefulness of organization. In many a sense the strike has purged the theater. It should as a consequence, promote its artistic standards and its commercial relations. But to accomplish this effectively all animosities and attitudes of revenge must be put aside. Only through a happy union of actor and manager and author and stage hand and musician can the theater stand in its high place in American civilization.

• • •

IT has been a picturesque strike. It will seem even more picturesque as the passing years bring a mature reflection. A new generation will be regaled with stories of the greatest event in the history of the theater "when actors went out on strike" and "theaters were closed at the height of a holiday season"; when such notable figures as Ethel Barrymore, David Belasco, George M. Cohan, Marie Dressler and Francis Wilson were the leaders of one side or the other; when stage favorites of the day paraded the streets of New York to win the moral support of the public; when strife and rancor rent open actors' clubs; when managers and actors alike sacrificed heedlessly and with a great show of sportmanship, hundreds of thousands of dollars daily; when actors obtained theaters in sections remote from the Broadway district and presented huge benefits to aid their strike funds; when each side maintained elaborate press departments on the plan of the belligerent nations in the great war and issued daily communiques of the progress of the battle.

• • •

THE thought occurs, too, that for years the struggle between capital and labor has been a subject of tremendous fascination to the playwright. He has written upon it in all of its various phases of strikes and controversies and deep-laid antagonisms and recriminations. And then within his own little world there comes a strike that far surpassed his efforts in dramatic force, in contrast of characters and personalities, in pungent humor, virile speech and compelling pathos. But the play of the actors' strike obviously will never be produced. The playwrights will continue to confine themselves, as in the past, to colorless textile mills and drab steel shops.

• • •

THE newspaper advertisements of the plays on view have again assumed pretentious proportions. The Shuberts hurried into the most expensive pages of the Sunday editions with announcements of their openings and by Tuesday the managerial notices occupied nearly a page of space in the dailies.

• • •

PRESS agents also show the effects of straining at the leash during the past month. They are outdoing each other in the merry struggle of gaining public attention. One enterprising individual even went so far as to take advantages of the presence of General Pershing in town to invite him through the means of a large advertisement to play which concerned the return home of the American soldier from France.

• • •

EVERY farce or comedy is grist that comes to the producer's mill these days. Musical presentation is always ready for them whether or not they fail in their original form. Cohan and Harris have thrown their hats into the ring wherein Comsfock and Gest have been so active, and have arranged to present a musical version of James Montgomery's comedy. "Irene O'Dare."

• • •

PERHAPS, no better sign that all is well with the theater can be observed than the announcement that a regular old-fashioned English melodrama on the order of the populae Drury Lane pieces is soon to be seen in New York. The play is called "The Luck of the Navy" and it has been running in London for two years.

• • •

THE early season will have as one feature a number of productions by new managerial firms. Walter Hast is represented by "Scandal" which has been drawing a golden treasure in Chicago. Mrs. Chauncey Olcott has "Lusmore," a new Irish comedy, in which Mr. Chauncey Olcott is strangely missing. The Max D. Wilner-Sigmund Romberg duo is rehearsing a musical comedy and the combination of Wendell Phillips Dodge and Willy Pogany are to present new plays.

• • •

AN actors' strike was thought to be among the impossibilities. What if there should be a strike of dramatic critics? O death watch where is thy sting?

THE MIRROR IS

Reporting All the News, Every Week Pages 1463-66, 74-75, 86-87.
Starting This Week An "Ahead and Back" Column, Page 1466.
Cartooning Revues of Vaudeville Bills, Pages.....1476-77.
Writing Up the Big Vaudeville House Managers, Page.. 1473.
Giving Complete Programs Including Music of the Big Broadway Picture Houses, Pages ..... 1490-92.
Reporting By Western Union Wires How the Feature Pictures Do On Their First Run In Big Cities, Pages.. 1491-92.
Publishing An Open Season Number This Month and a Capitol Theater Number Next Month.

THE SHOW NEWS WEEKLY

DRAMATIC MIRROR 1639 B'WAY, N. Y. PHONE 5464 CIRCLE CAPITOL THEA. BLDG.

H. A. Wyckoff, President
Otto Harras, Adv. Mgr.; L. R. Reid, Mging. Editor; C. M. Lokker, Mgr. Chicago, People's Gas Building, A. T. Sears, Mgr.
Los Angeles, Markham Building, Hollywood, E. A. Barrymore, Manager

THE END OF THE STRIKE!—RESULTS

CLOSER UNDERSTANDING BETWEEN ACTOR AND MANAGER EXPECTED

Artistic Standards And Commercial Relations Of Theatre Folk Will Improve, It Is Believed

THE actors' strike was officially declared at an end Saturday morning after being in progress exactly thirty days. Peace was signed at 4 A. M. in the St. Regis Hotel after an all-night conference between representatives of the Actors' Equity Association, the Producing Managers' Association, and their lawyers, with Augustus Thomas acting as arbiter.

What are the results of the strike? In the first place, the actors get far better working conditions than they ever had before, much better than they asked for at the start of the strike, and the Equity Association wins recognition and the privilege of dealing with the managers as a body affiliated with the American Federation of Labor. The managers, on the other hand, win the "open shop" principle (the actors claim, however, that they stood for the "open shop" throughout the struggle), and they are now practically insured against any closing of the theaters for the next five years through provisions for arbitration.

Many Far-Reaching Results

These are the direct results of the battle which many believed was inevitable. From a more general standpoint the results are as numerous as they are far-reaching. The theater has been brought into closer touch with the public. It required an occasion such as this to prove the great hold which the theater has upon the New York public. It is the city's main reliance for amusement. The public took the strike good-naturedly, though it was hungry for entertainment, and the features of the warfare which were of a picturesque and spectacular nature such as the street parade of the actors, the meetings of the Equity Association and its rival organization, the Actors' Fidelity League, and the all-star benefit performances held by the Equity in remote playhouses exerted a strong appeal.

The strike was also influential in taking the people of the theater out of the comparatively isolated world in which they lived. It brought the actor into closer relation with his fellowman, in so far as it showed him the necessity for all professions and trades to be upon a sound economic basis. Managers who had been bitter rivals in the past also joined hands for their mutual welfare and protection. At the same time animosities grew deeper with each passing day of the struggle. Sentiment was thrown to the winds, and friendships of many years' standing were broken. The actors' clubs, injured by many resignations, became hotbeds of strife and bitter feeling.

To-day, however, both actors and managers are busily and quietly engaged in a burial of the hatchet and preparing for an unusually active season. Rehearsals were in progress a few hours after peace was signed, and in less than twenty-four hours many of the darkened theaters had again opened their doors.

The strike brought out convincingly the amazing power and resourcefulness of the theatrical profession and business. Each side sacrificed hundreds of thousands of dollars daily, but each side was solidly organized and ably directed. The actors demonstrated managerial capacity and a genius for enthusiastic persistence in holding out. They staged pretentious shows which lived up to the promises extended, and which were operated without the accompanying nuisance of ticket speculators.

Losses More Than $3,000,000

It is estimated that the financial losses of the strike will amount to more than $3,000,000. Much of this fell upon the trades affiliated with the theater, such as scene-painting, costuming, transfer and transportation, billposting, and printing, all of which were at a standstill.

Now that it is all over, there is observed already a better understanding throughout the theater. Managers, it is certain, will be better managers and actors will be better actors. The commercial relations of the different branches will be conducted upon a plane of square-dealing, and artistic standards undoubtedly will be advanced since the actor will be free of much of his economic worries, and the manager, now that his expenses will be increased, will use greater care and judgment in the process of selection in both plays and players.

The Equity actors stanchly defend their union affiliation. It will broaden their lives and thus broaden their art, they say. However, there is a strong opposition on the part of a large number of prominent players to unionization and only time will tell whether this opposition will be effective, or whether it will wither away into acceptance of the union labor idea. Meanwhile both the Equity Association and the Fidelity League are busy seeking recruits while the managers watch the mobilization serenely from afar.

A word must be said for those men and women on both sides who won conspicuous leadership with credit to themselves and their organization. It was to be expected that the official generals such as George M. Cohan, Marie Dressler, Frank Gillmore, Sam H. Harris, Grant Stewart, and Francis Wilson would hold up their end capably. But there were others who jumped into the fray as battalion leaders, and by sheer skill and force and magnetism brought powerful assistance to their sides. In this list are Ed Wynn, Ethel Barrymore, Arthur Hopkins, Hal Forde, Lieut.-Col. Earle Booth, and Roger Gray.

INDORSE PACT

Equity Members Convinced of Excellence of Contract

At a meeting of the Actors' Equity Association at the Lexington Theater last Sunday some disaffection was apparent over the peace terms, some members declaring that those actors who had not struck and who had joined the Fidelity League had had the benefit of an increase in salary while they returned to their old positions at the same figure for which they had been working. Equity officials succeeded in convincing them, however, that the terms of settlement exceeded the greatest expectations.

A mass meeting of the association at the Lexington Theater Monday afternoon unanimously indorsed the agreement with the managers.

* * *

Thomas Is Pacifier

Augustus Thomas was called the hero of the conciliation. In arranging the meeting of principals he made an appeal emphasizing the regard which both managers and actors have for the theater, invoked its art and traditions, and made it matter of patriotism and national pride also. The return of General Pershing was mentioned with effect at the meeting, it was said.

* * *

Equity Closes Shows

All Equity shows closed Saturday night, but the box office at the Lexington Theater will remain open several days to permit refunds.

CLUBHOUSE FOR CHORUS GIRLS

Mrs. John D. Rockefeller, Jr., to Provide Building

Marie Dressler, speaking at a meeting of the Women's Trade Union League last Monday night, told of the benefits that the chorus girls had received from the victory of the Equity. She expressed the hope that the managers and actors would be brought closer together by the strike, and criticised the attitude of those members of the Equity who were not satisfied with the terms of settlement.

Miss Dressler who is President of the Chorus Girls' Equity Association, also surprised her audience when she said that the chorus girls during the strike had had the support of Mrs. John D. Rockefeller, Jr., and that they were going to get a clubhouse from her.

* * *

George Cohan's Vacation

When there was no expectation of an actors' strike George M. Cohan (Cohan & Harris) had planned a year's vacation. In fact George M. had started on the first leg of it and had gotten as far as New Haven when a wire reached him from Sam Harris (Cohan's partner) to hurry back to Broadway as the strike was on. He returned and the part he played in the controversy is now theatrical history. Now Cohan plans to go on the proposed vacation, feeling that he needs one now more than ever.

NEW CONTRACT HAS LIBERAL TERMS

Recognition for Equity, Eight Performances Shall Constitute Week and "Open Shop" Among Features

THE peace terms of the actors' strike as outlined in a joint statement made by Arthur Hopkins for the managers and Frank Gilmore for the actors are as follows:

An open shop agreement is made for five years, to terminate at the end of the theatrical season in June, 1924.

The Actors' Equity Association is recognized as official spokesman of the actors.

There is to be no blacklist.

The actors, stage hands, and musicians agree not to go out on sympathetic strikes during the life of the contract.

A board of arbitration of three, one representative of the actors, one of the managers, and the third to be chosen jointly, to judge all disputes.

Existing contracts will be lived up to by both parties.

All members displaced from casts through the strike will be taken back, but in cases where their places have been taken by other actors the striking actor is to be placed in another production, or a cash settlement shall be made, to be agreed on by both parties, or the matter may be referred to arbitration.

All lawsuits shall be discontinued.

Members of the chorus shall receive $30 a week as minimum in New York and $35 out of town.

Full salaries shall be paid to actors after four weeks of rehearsal in legitimate dramas and after five weeks of rehearsal in musical plays.

Eight performances shall constitute a week's work. All extra performances to be paid for at the rate of one-eighth of the actor's salary.

There will be three forms of contracts for individual actors and managers. One will be headed P. M. A.-A. E. A., another P. M. A.-A. E. L. (for members of the Actors' Fidelity League), and the third will be a standard contract for actors not connected with either association. The provisions in all shall be practically the same. All will contain these concessions:

The actor shall rehearse four weeks without pay for a dramatic play and five weeks for a musical or spectacular play. After that he shall receive full pay.

Eight performances shall constitute a week. One-eighth of a week's salary shall be paid for each additional performance.

The two foregoing concessions were really the root of the whole trouble. When the Equity Association first demanded these grants, the managers said to consent would force them into bankruptcy.

Fred Stone Show Will Open Season In Detroit Next Week..
George M. Cohan Disposing of Theatrical Interests as Threatened.
No Legitimate Show at Central for at Least Four Weeks.
Shuberts May Do No New Musical Shows Until Next Year.
Six Brown Brothers Rejoin "Jack O'Lantern" Show Next Week.

END OF STRIKE A MAGIC BOOM TO REOPENING OF THEATERS

Managers Rush Orders for Immediate Resumption of Show Business Here and on Road

UPON immediate assurance that the theatrical strike was ended the producers on Saturday arranged for at least four shows to reopen that night namely:

"Chu Chin Chow".....Century
"Lightnin'".....Gaiety
"The Challenge".....Selwyn
"A Voice In The Dark"...Republic

Broadway was jammed Saturday night and every house reopening registered a sellout with hundreds unable to obtain admission.

When Monday rolled around the theatrical map became more active with the following getting under way:

"Up From Nowhere".....Comedy
"East Is West".....Astor
"She Would And She Did"
Vanderbilt
"A Lonely Romeo".....Casino
"Monte Cristo Jr."...Winter Garden
Gallo Opera Company.....Shubert
"The Five Million"..Maxine Elliott
"Those Who Walk In Darkness"
48th St.
"The Royal Vagabond"
Cohan & Harris
"La La Lucille".....Criterion
"The Better 'Ole".....Booth
"Thurston" (magic).....Globe

This list included some new openings for the Great White Way namely "Up From Nowhere" which John D. Williams produced with Norman Trevor featured, the Gallo Opera Co., with Jefferson De Angelis as one of the main Equity principals and the magician, Thurston.

Three more premieres hit New York Tuesday night when Adolph Klauber offered his initial production, "Nightie Night" at the Princess and Charles Emerson Cook brought out a new farce by Mark Swann, "A Regular Feller" at the Cort. A third new "first night" show was produced at the Henry Miller Theater when Rita Olcott (Mrs. Chauncey Olcott) presented "Lusmore," an Irish play by Mrs. Olcott and Grace Heyer. To the reopening list was also added George White's revue, "The Scandals Of 1919." At the Broadhurst "The Crimson Alibi" resumed operations. The Greenwich Village "Follies" which ran throughout the strike at the Village downtown moved into the Nora Bayes Theater in 44th Street Tuesday night.

Flo Ziegfeld reopened his "Follies" Wednesday night at the New Amsterdam. Louis Mann resumed acting in "Friendly Enemies" at the Manhattan. "Civilian Clothes," a new Oliver Morosco production, scheduled for presentation Wednesday was postponed until Friday night of this week when it will be shown at the Morosco. Shuberts' "Gaieties Of 1919" reopened Wednesday night.

Walter Hast has arranged for "Scandal" to open Friday night at the 39th Street.

Still another show, new to New York, namely "Adam and Eva," is listed to open Saturday night at the Longacre when F. Ray Comstock and Morris Gest offer the new Guy Bolton-George Middleton American comedy. Meanwhile the Lyric continues to offer the Helen Keller picture, "Deliverance," with no announced time for its end there; the Park has the Dorothy Phillips film, "The Right To Happiness," the Cohan Theater offers "The Lost Battalion" which opened Sunday when "The Miracle Man" (film) was shifted to the Rivoli, while the Central still houses the William Fox photodrama, "Checkers." It is now a certainty that the film bookings of the Central and Lyric will give way shortly to legitimate attractions that were underlined prior to the strike.

Head of Musicians Union Dead in Chicago

James Sydney Camp, president of the American Musicians' Union of North America, died Sunday afternoon, August 31. The funeral was held at his late residence, 551 North Central avenue. Mr. Camp was bandmaster of the First Infantry I. R. M. band, Olive Institute band, Sears-Roebuck band, and other Chicago bands. Mr. Camp was prominent in Masonic circles, being a member of the Shrine and the Siloam commandery, Knights Templar.

. . .

Tinney Joins Show

The settlement of the strike permitted Arthur Hammerstein to place the Frank Tinney show of "Some Time" into rehearsal, Tinney reporting to rehearsals this week. This is the show that is scheduled for a run in Chicago this month and next.

. . .

Hast Gets Another

Walter Hast, who will present "Scandal," by Cosmo Hamilton, at the Thirty-ninth Street Theater on Friday, has ready for production a new comedy by the same author, called "An Exchange of Wives."

Ina Claire to Star

Ina Claire will make her debut as a star at the Lyceum Theater on Tuesday night, Sept. 30, when David Belasco will present Avery Hopwood's newest comedy, "The Gold Diggers." In support of Miss Claire will be Bruce McRae, H. Reeves Smith, Frederick Truesdell, Horace Braham, Austen Harrison, Harold Christy, D. Lewis Clinton, Frank Lewis, Jobyna Howland, Beverly West, Louise Galloway, Ruth Terry, Pauline Hall, Lilyan Tashman, Luella Gear, Gladys Feldman, Katharine Welsh, and Louise Burton.

. . .

"Lightnin'" Folk Celebrate

The members of the "Lightnin'" company had a supper party on the stage of the Gaiety Theater last Monday night after the performance to celebrate their return to work. The occasion also was the birthday of Jane Oaker, who plays the vaudeville dancer in the comedy.

. . .

"Fifty-Fifty, Ltd.," Premiere

"Fifty-Fifty, Ltd.," a musical version of "All the Comforts of Home," will have its premiere in New Haven on Sept. 15, and will come to New York in October.

Chicago Reopenings

Chicago got its theatrical reopenings under way as soon as New York, with two starting last Saturday, four Sunday and others throughout the week. "Cappy Ricks" resumed at the Cort the day the strike was settled with capacity audience while "Up In Mabel's Room" started the same time at the Woods and turned them away. Sunday saw "Honeymoon Town" resume at the LaSalle. "The Passing Show" at the Garrick, "Three Wise Fools" at Powers' and "Take It From Me" at the Studebaker. "On the Hiring Line" which opened despite the strike at the Blackstone failed to do business expected and closed. Reopening this week in Chicago will be "Listen Lester" at the Illinois, "Seven Miles To Arden" at the Olympic and "The Acquittal" at the Grand. The Jack Dempsey show, booked for the Colonial during the latter part of August and shut out by the strike, has taken up other time. "Angel Face," that has been playing the Colonial, was moved to Chicago during the strike where it will likely reopen soon.

. . .

Revue in October

The new G. M. Anderson-Jean Bedini revue, "The Frivolities Of 1919," which is scheduled to reach Broadway early in October, goes into rehearsal this week. In addition to Clark and McCullough who will be switched from "Peek A Boo" to the revue and Felix Adler as principals Nan Halperin was this week "loaned" by the Shuberts to Anderson. She will offer exclusive numbers and will have several scenes written around her.

. . .

Buys Hammerstein Properties

George Blumenthal, formerly manager for Oscar Hammerstein, and now business manager for the Star Opera Company, which is to open a season of German opera at the Lexington Theater on October 20, has concluded arrangements with Mrs. Oscar Hammerstein whereby the Star Opera Company purchased all sceneries, properties and electrical effects of the late Oscar Hammerstein, and took over Mr. Hammerstein's storehouse at 441 East Nineteenth Street.

. . .

Hughes on Memorial Day Committee

Charles E. Hughes has consented to act upon the Memorial Committee for Actors' National Memorial Day, December 5, 1919, which winds up the intensive nation-wide campaign now being waged. The ceremonial will be in the nature of a testimonial to the American stage for war work, and the nation will express its recognition of player folk through elaborate performances to be held in leading theaters throughout the United States.

. . .

Jolson Joins "Sinbad"

Al Jolson arrived here Monday from California and went immediately to Philadelphia with the "Sinbad" company.

. . .

"Roly Boly Eyes" to Tour

"Roly Boly Eyes," instead of coming to the Cort Theater next week, will be played out of town for a time.

A. F. L. TO PRODUCE BIG BENEFIT SHOW

Actors' Body Formed During Strike Plans Bill

Plans are being perfected for the big benefit performance to be given by the Actors' Fidelity League in the Century, Sept. 21, with a committee on arrangements with William Collier, chairman; George M. Cohan, president of the League and Holbrook Blinn, a director, having the affair in hand.

The Actors' Fund is to benefit by the big show as 10 per cent of the receipts will be turned over to the Fund.

It was due to the Fidelity that the Fund was recently benefited by George M. Cohan's check for $100,000.

The remainder of the box-office receipts will be used by the contingency fund of the A. F. L.

Those who have promised to appear at the benefit are: Geo. M. Cohan and Willie Collier in one-act travesty especially written for the occasion; Mrs. Minnie Maddern Fisk, Julia Arthur, David Warfield, Margaret Anglin, Louis Mann, Fay Bainter, Frances Starr, Janet Beecher, Olive Wyndham, Marjorie Wood, Bessie McCoy Davis, George MacFarlane, Ralph Herz, Justine Johnstone, Blanche Bates, Nora Bayes, Ina Claire, Patricia Collinge, Florence Nash, Mary Nash, Emily Ann Wellman, Maurice, Mary Ryan, Valli Valli, Lowell Sherman, Allan Dinehart, W. H. Gilmore, John Halliday, Effingham Pinto, Lenore Ulric, Otis Skinner, Jose Rubin, Ann Pennington, Gladys Hansen, Holbrook Blinn, Arthur Ashley, Thos. E. Shea, Lester Lonergan, Amelia Bingham, Ruth Chatterton, Grace George, Alexander Carr, Edna Wallace Hopper, Carlotta Monterey, Josephine Drake, De Lyle Alda, Grace Fisher, Eugene Cowles, Burr McIntosh and Lionel Braham.

Alexander Leftwich will be general stage director.

. . .

Philadelphia Active

"Toby's Bow" got started at the Adelphia Tuesday night in Philadelphia while Al. Jolson, back from a trip to the Pacific Coast where he fixed up things with his wife, was scheduled to resume with "Sinbad" at the Shubert there Thursday (Sept. 11). Jack Dempsey and his vaudeville show are at the Metropolitan Opera House there, starting Wednesday night. "The Unkissed Bride" is scheduled at the Walnut Street next Monday. The Chestnut Street is playing films for at least another month when "Good Morning Judge" is scheduled to start its regular season. The Garrick will likely get "La La Lucille" when it ends its two weeks' engagement at the Criterion, New York.

. . .

Norworth Show at Christmas

Jack Norworth's new revue, "New York Nights" will not make its kowtow to New York until around the holidays. Meanwhile William B. Friedlander is writing special music and lyrics for it with Norworth at Ithaca doing picture work. Janet Adair the vaudevillian is with Norworth, handling a film role and she will also be in the new Norworth revue.

"UP FROM NOWHERE"

Familiar Character Study of The Self-Made American

Since the days of "The Man from Home" Messrs. Tarkington and Wilson have practically dominated the literary mart in so far as royalties are concerned. In the field of fiction they turn out best sellers with amazing rapidity and skill and humorous insight into human nature. When they vary their labors by writing plays they are not so happy or successful. They follow, as a rule, the general formula of their first opus mentioned above, concentrating on the inborn dislike of snobbishness characteristic of Americans which is projected through a simple-hearted, democratic son of toil.

John D. Williams is the sponsor of their latest efforts, "Up from Nowhere," and he has selected a cast which, in the main, is well suited to its parts. Norman Trevor, however, is somewhat out of his element as the self-made American. Thoroughly British in his culture and his mannerisms it requires a great stretch of the imagination to think of him as a product of American slums who has become rich and conservative, though he does play with his usual color and vigor. Ann Andrews won a very creditable success as a likeable little fortune hunter, who learns sincerity through love. Cecil Yapp gave an uncommonly picturesque performance of an old sea captain, who had been the hero's skipper in days gone by, and who is given a refuge in his old age. Frederick Howard was clever as a young would-be snob, and Olive Murray, Leotta Murray, and Margalo Gillmore were excellent as the three ambitious daughters.

Mr. Trevor appears as George Washington Silver, who was born in poverty, has struggled upward, and after a career as an owner of a trading vessel, has settled down as an immensely rich importer. His four children having the advantage of education, which was denied him, have turned out rather badly. They have acquired little social fads and express a contempt for their parent's humble origin. His son has fallen in love with a girl of an aristocratic family, whom father believes flirtatious and mercenary. But in the latter's attempts to unmask what he thinks are the real intentions of the girl he discovers that she is true blue. The scene in which this romance between society and commerce is developed is unconventional and altogether charming. There is much of the humor and imagination of its authors in it. Were the dramatic moments as strongly and fascinatingly built up an unusually excellent comedy of American manners and morals would have been provided. When all is said, however, "Up from Nowhere" will owe whatever success it achieves to its capital third act of sprightly romance and its refreshing study of a more or less familiar character.

REID.

• • •

"Civilian Clothes" Friday

The premiere of "Civilian Clothes" at the Morosco Theater, has been postponed until Friday. "Scandal" will also open Friday instead of Thursday.

GAZING AT THE STARS

NO MAN'S LAND

·By Mlle·Rialto·

TALULAH BANKHEAD, who found her stage career as the youthful heroine of "39 East" short lived because of the actors' strike, is receiving the sympathy of her friends at St. Elizabeth's Hospital where she is recovering from an attack of appendicitis. Miss Talulah interfered with affairs of state at the Capitol, for her father, Congressman Bankhead, and her grandfather, Senator Bankhead, both hurried to New York when news arrived of her illness.

• • •

DORIS KEANE will be among those present on the Rialto, by and by, we hear. And it will be a happy homecoming. we are sure. For Miss Keane, after several years as a London favorite, will return a Frohman star, all eager to appear before her old friends in some new plays. While abroad she captured London as the heroine of "Romance," and then stayed to show them that she could do equally well in other roles—and so even Juliet was attempted. Besides her busy stage career, there were other little things to attend to, such as setting the style in clothes, for London shops finally named their smartest frocks and hats in honor of Miss Keane.

• • •

FRANCES WHITE has decided that, after all, it is kind of nice to be a Ziegfeld star. So she and William Rock have dissolved partnership, for a little while at any rate, and Miss Frances promises to entertain the busy Mr. Business Man after hours atop the New Amsterdam roof. So just at present, apart from thinking about recent strikes and other every day details, she is planning some bizarre costumes to help her on her merry little way when she adds to the gayety along the Rialto.

• • •

BRENTZA DU GRO had the good fortune to happen into a photographers' studio just about the same time o' day that Ethel Barrymore decided to see about some new pictures. And so a new actress came upon the theatrical horizon, for Miss Du Gro, being ambitious for a stage career, received the immediate interest of Miss Barrymore, who promised her a small part in the Equity program at the Lexington. And today Miss Du Gro, of Kentucky, is an actress of a week's standing!

• • •

ANN ANDREWS had faith in the stage long before she ever saw Maude Adams and heard her ask everybody to "raise their right hands if they believed in fairies" during the days of "Peter Pan." And, believing in fairies, she immediately showed her faith and left home and all sorts of young folks' parties and came to New York to try for fame and fortune on the stage. And the fairies, remembering her faith, were kind, and opportunities came quickly. From "Nju" at the Bandbox Theater, she played in "Seven Days' Leave," "The Master," "Blind Youth" and "Papa." This week she assumed the leading feminine role in "Up from Nowhere" when that play came to town.

PAPA and Mama Ziegfeld gathered up little daughter Patricia and put her in the white Rolls-Royce and left their beautiful home on the Hudson for the hottest days of the summer. And now, down on the Long Beach sands they spend hours commenting on her ability to stand on her two little legs. Patricia, resembling her titian haired mother, Billie Burke in many ways besides the flaming hair, just loves the attention and plays happily with her pail and shovel. Billie Burke herself attracts the eyes of bathers by looking her best in a neat little bathing suit of black and attractive pale pink sweater and velour hat.

• • •

LOUISE DYER is all a-tip-toe over the ending of the actors' strike. Now it means that she can really show New Yorkers all about acting, in the new Eugene Walter play, "The Challenge." Time and again the play was to be presented, but it never did make its appearance. And now that Miss Dyer has reached the place of leading woman, she is more than anxious to take her place with the prominent ones, behind the footlights. Miss Dyer, in private life is the wife of Allen Dinehart, who is also prominent in "The Challenge."

• • •

AMONG those who are hurrying back to this hot Manhattan town for reopenings is Laura Walker. Miss Walker has been visiting out Oklahoma way and was recalled by the signing of the peace treaty and is ready to resume her place as one of the season's newest finds. She won honors, you will recall, in the popular "Those Who Walk in Darkness."

• • •

AND another young lady who has been anxiously watching the calander for the calling for rehearsals is Doris Kenyon, who will experience life behind the footlights in New York for the first time when "The Girl in the Limousine" reaches the city. And there will be hosts of friends from the screenworld to welcome her, for she had a large and faithful following in the world of flickering films.

• • •

KITTY GORDON in "Love for Sale" promises to liven up the season a little later on. After many seasons of constancy to the film world, she has decided to return to the old love of music and fun with an audience to look upon. And just to make sure that her return will be marked with the greatest successes, she comes back to us under the same old management of Joseph M. Gaites, who is one of her best friends—and producers.

• • •

THAT her daddy was a manager didn't interfere with Marjorie Hast's stage ambitions in the least, for she is making her Broadway debut this week when "Scandal" makes things merrier along the Rialto. And perhaps one of the most interested of the first-nighters will be that same daddy, Walter Hast. For it is quite an accomplishment these days to be a successful producer and father, of a stage celebrity at one and the same time.

"THE MIKADO"

Gallo Company Starts Short Season at the Shubert

Just one week later than scheduled, the Gallo English Opera Company started its brief season last Monday with a "revival" of "The Mikado." "Revival" is a more or less inaccurate word to apply to such a piece as this, for the seasons are few and far between in which there is not some performance of it on Broadway or elsewhere. For generations the Gilbert quips and Sullivan lilt have been laughed at and applauded and the present production is no exception.

Many of the players are veterans of their respective parts, while others are entirely new to Broadway. The most notable success of the evening was won by one of these latter, Hana Shimozumi. Putting Yum Yum into the hands of an Oriental has the advantage of novelty, but it also has dangers. There was never a more un-Japanese operetta in the world than "Mikado," its chief charm being of course in its utter Britishness. Miss Shimozumi never for a moment lost the Western point of view, and her delightful sense of the rollicking humor of the thing accompanied by vivacity, and piquant beauty, and a very pleasing voice made her little maid from school a thing to be remembered.

Rosamond Whiteside, another newcomer, had the grateful role of Pitti Sing and made the most of every opportunity. She is pretty and spirited and seems to be having a ripping good time whenever she is on the stage. Warren Proctor's voice showed to fine advantage in Nanki Poo, and Louis Cassavant was amusing as Poo Bah. Jefferson De Angelis' KoKo is too well known to bear comment, and William Danforth as the Mikado was as delectable as ever. James Coons as Pish Tush, Greta Risely as Katisha, and Gertrude Shannon as Peep Bo also deserve mention.

MARTIN.

• • •

THURSTON

Magician Begins Postponed Engagement at Globe

Enjoyment of a whole evening's entertainment of magic is distinctly more of a personal matter than usual. It resolves into whether you like exhibitions of "the black art" or not. We, for a few, are not so ultra sophisticated, that we cannot take pleasure in witnessing it, especially when done with such an expertness as does Howard Thurston, who began a two weeks' engagement at the Globe Theater, which was to have been of four weeks' duration, but owing to the obvious magic of the stage hands union two weeks ago in a very practical disappearing act had to be postponed.

Entertainments of this type used to draw big audiences and they seem to outside of New York. But it remains to be seen if the Broadway of the present day will respond to Mr. Thurston's two and a half hour show. We will let you do the predicting.

The famous magician included most of his former mysteries and introduced some new ones in his entertainment, which is split into three parts.

TIDDEN.

NOW THAT THE STRIKE IS OVER

THE Croix De Guerre should be pinned on Augustus Thomas right away.

The lawyers should count up the returns on the conferences.

Strike breakers should be sent to Hammond, Ind.

Marie Dressler should have her chorus girls give a "victory outing."

Sidney Jarvis has been reinstated at the Winter Garden.

Richard Gordon, another strike leader, is back in the good graces of A. H. Woods and playing his old role in "A Voice In The Dark."

Jessie Glendinning is now going back in "The Challenge."

The Lamb beans the appellation of "Local No. I."

The Friars can start its rebuilding on a new plan.

Picketing instructions are turned to the wall.

Frank Gilmore is obtaining some sleep.

The income tax experts will not have to call a special meeting on the reported wealth of Francis Wilson.

Harry Mountford can tell Donaldson how he won the fight through the latter's paper.

William A. Brady can collect an actor's salary from himself as a manager.

None of the reporters mentioned what brand of cigars A. H. Woods passed around to the returning actors.

The history of the actors' fight can be worked into President Wilson's League of Nations.

President Gompers can get a yearly pass for future Equity shows.

Peace time contracts are now in order.

The merchants along Broadway can now attract the "after the theater" crowds.

Vic Leighton can now assure some of the one nighters the shows he had penciled in before the strike.

A. Toxen Worm's suit against *Variety* can now receive immediate attention.

Ben Atwell can get some space on the opening of the new Capitol.

Actors can make some payments on their machines.

Chicago can be dark by day but light by night.

The Tinney-White partnership can be dissolved.

William Kent can compute his hard luck returns.

W. Somerset Maugham can return to New York to see his play.

In union there is strength b t discretion is always the better part of valor.

The ad writing demon, C. P. Grenacker of the Shubert forces, can get credit for the hurry-up job on the day the strike ended.

General Pershing can find time to see "The Five Million"; he had two million under him overseas.

Arthur Hammerstein can resume his honeymoon.

Marc Klaw and A. L. Erlanger can resume their dissolution talk.

The workmen can continue improvements on Daly's without any walkout feared.

Theaters can lay in winter coal.

Walter Kingsley can help settle the waiters' strike.

Vacation guides can organize a union.

"Hamlet" can be revived by Eddie Foy.

The Klondike theaters can close for the winter.

Theater rentals can be raised next year.

The managers' press bureau can be dissolved.

Nov. 11 and Sept. 6 are real armistice signing days.

Mrs. Bessie McCoy can dismiss her bodyguard.

Theater managers can raise their prices.

New Village Revue

The Greenwich Village "Follies" moved uptown Tuesday night and left the downtown theater as dark as though the strike had hit it. However arrangements are under way for another show similar to that of the "Follies" being produced there, the new show to remain until Frank Conroy, who formerly directed legitimate pieces at the Village, will take the house and put on some of the new pieces that he recently obtained in London. The "Follies" is now domiciled in the Nora Bayes Theater, with Joseph LeBlang the controlling factor in its operations.

. . .

Al. Woods' New Shows

Now that the strike is over the Al. H. Woods offices are on the hop with a raft of new shows that A. H. proposes to put on the Broadway stages. Among the new ones are two that Crane Wilbur wrote during his stay on the western coast.

. . .

Inviting Pershing

General Pershing received an invitation to every show in town Monday.

After Tax Repeal

The Theater Owners' Association is lending its aid through appeal to senators and congressmen to secure a repeal of the theater tax.

That includes the admission rents and increased seat tax.

"A REGULAR FELLER"

Mark Swan's Automobile Comedy at the Cort

Charles Emerson Cook shied his castor into the theatrical producing game Monday night at the Cort Theater when he presented for the first time in this neck-o'-th' woods a brand new comedy by Mark Swan. With the opening a turnaway long before curtain time and a brisk demand for seats in advance Cook is of the belief that he has a winner.

The newspaper reviewers for the New York morning papers Wednesday were divided in their sentiment toward the new show and several were inclined to rap it. Perhaps of the slams the *Tribune* was the severest, with its caustic opinion best summed up in the reference to Ernest Glendinning when it stated, "It is a pity to see an actor of Ernest Glendenning's charm and zest be wasted on so soggy a play."

The story hinges on a story of an automobile, with a burlesque that recalls the fun gotten out of Conroy and Le Maire's traavesty with a stage machine. The *Herald* said that "Mr. Cook's good fortune is in having Mr. Glendenning and Mr. Bradbury in his company."

As the season is young and the populace is show hungry the Swan comedy may enjoy success at the Cort. POWELL.

. . .

"Dream Girl in Rehearsal"

Rehearsals for the new musical show, "The Dream Girl," starring Muriel Ostriche, are now in satisfactory progress, with the early stages of the work showing unbounded enthusiasm on the part of Miss Ostriche, supporting principals and the large girly chorus, all having faith that the show will be the biggest kind of a surprise when it has its Broadway premiere. The Popular Productions, Inc., is producing the show, which is the joint work of Walter Irving and Arthur C. King.

Negotiations were under way this week for the leasing of a Broadway theater within the Times Square section to house "The Dream Girl," which is expected to start an anticipated New York "run" about the first week in November.

AHEAD AND BACK

William L. Wilken, who was to have gone ahead of the Frances Starr show, has been switched to the "Daddies" company by the David Belasco offices.

Clay Lambert is again remaining in New York to look after the general booking of the A. S. Stern shows.

George Goett has returned from New England where he was affiliated with the executive forces of the Gorman parks, and has resumed his office affiliation with the Leffler & Bratton attractions.

Harry Myers, treasurer of the Broadway last season, prior to its leasehold being taken by Ben S. Moss, is with the E. J. Carpenter show forces.

Herman Phillips is now managing Moss Jefferson, New York.

Harry Yost, who directed the managerial tour of "The Hearts of the World" through the South last season, is company manager of "A Regular Feller."

Fred Jordan is ahead of the "Listen, Lester," show that opens at the Illinois, Chicago, next Monday. John Shahy is back.

Nat Phillips, actor-manager, last attached to the William Fitzgerald Allentown (Pa.) park company, is managing director of the newly-formed producing company in Chicago that includes the newspaper writers, Jack Lait and Jo Swirling. This organization is putting out several companies in certain road territory of "Scandal" by arrangement with Walter Hast. The first on tour is the Emma Bunting company.

Richard E. Townsend is now managing the Princess, New York, handling "Nightie Night" as his first house attraction. He last managed the Globe, Atlantic City.

Eddie Lester is back with the Hurtig and Seamon shows this fall, turning down an offer to go ahead of a legitimate show.

Joseph Conoly is managing the tour of Mercedes Road Show. Jack Drucker, a New York newspaperman, is also with the advance forces.

Harry Doel Parker is personally managing the tour of "The Naughty Wife."

William Spaeth, who has two road shows of "Fair and Warmer" out, is with the Selwyn offices, and will manage the Eastern company of "Tea for Three."

Chester Rice, Joe Vion, Howard Herrick, and William Roddy (late captain with an overseas contingent) are looking after the advance for the Vatican Choirs, which start their tour in New York at Carnegie Hall.

A. E. Morgan is with the Belasco forces, and will manage the Eastern tour of "Daddies," opening in Rochester, Sept. 15.

Tunis Dean will temporarily handle the advance for the Frances Starr show, later returning to the company as manager.

Ed. Cort will manage the Eddie Leonard show, "Roly Boly Eyes," while Charles Sturgess will be ahead.

Fred Jackson will manage "Fiddlers Three," which opens its tour Sept. 22, at the Montauk, Brooklyn.

Walter (Sidepocket) Messenger has been assigned the advance for "Up in Mabel's Room," while Sam Cunningham will be back with the show.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING SEPTEMBER 13

Theater	*Play*	*What It Is*	*No. of Times*
Astor	East Is West	*Reopening*	271
Booth	The Better 'Ole	*Reopening*	364
Broadhurst	The Crimson Alibi	*Reopening*	
Casino	Lonely Romeo	*Reopening*	103
Century	Chu Chin Chow	*Reopening*	20
Geo. M. Cohan	The Lost Battalion	*Film*	13
Cohan and Harris	Royal Vagabond	*Reopening*	
Comedy	Up From Nowhere	*Reviewed in this issue*	8
Cort	A Regular Fellow	*Reviewed in this issue*	7
Criterion	La La Lucille	*Reopening*	120
44th Street	Shubert's Gaieties	*Reopening*	45
Fulton	John Ferguson	*Powerfnl drama*	144
Gaiety	Lightnin'	*Reopening*	412
Globe	Thurston, the Magician	*Reviewed in this issue*	8
Hippodrome	Happy Days	*Panorama with a thrill*	29
Liberty	Scandals of 1919	*Reopening*	112
Longacre	Adam and Eve	*To be reviewed*	1
Maxine Elliott's	The Five Million	*Reopening*	47
Miller's	Lusmare	*To be reviewed*	7
Morosco	Civilian Clothes	*To be reviewed*	3
New Amsterdam	Follies of 1919	*Reopening*	77
Nora Bayes	Greenwich Village Follies	*Varied revue*	71
Playhouse	At 9.45	*Mellow melodrama*	81
Princess	Nighty Night	*To be reviewed*	7
Republic	A Voice in the Dark	*Reopening*	24
Selwyn	The Challenge	*Eugene Walter versus Bolshevism*	46
Shubert	Mikado	*Reviewed in this issue*	8
39th Street	Scandal	*To be reviewed*	4
Vanderbilt	She Would and She Did	*To be reviewed*	4
Winter Garden	Monte Cristo, Jr.	*Reopening*	223

* *This Mirror Feature is imitated by other Amusement papers.*

GAZING AT THE STARS

White

NONETTE

Late Star of "Sombody's Sweetheart," Playing A Limited Engagement In Vaudeville Pending A New Production

PLAYS FRAMES COSTUMES SUPPLIES MAKE-UP SONGS

THE MARKET PLACE

FILMS TRUNKS CLOTHING LIGHTING JEWELRY BOOKS

acting

You can Strengthen Your Act by using Our Stuff. No excuse for your using Antediluvian Material. Think of a $5 Monologue for 15c! The newest dramatic sketch for 2 people, strong and clever novel, "A Lesson in the Dark," 25c. Peerless Minstrel Book No. 4, Price 15 cts.; Peerless Monologues No. 2, Price 50 cts. Get our catalogue—it's free with an order. t.f.
STANTON AMUSEMENT CO., NORWICH, N.Y.

SUCCESSFUL ACTORS USE OUR **SERVICE**

If you are not successful, write us. We do not teach you how to act, but show you how to secure and hold profitable positions in Vaudeville, Legitimate, Pictures and Lyceum Work.

LEARN THE REAL TRUTH

about the stage; how to break in and how to get the big salaries. Our Course "How To Make Acting Pay" covers everything you need to know—over fifteen thousand words and 20 chapters. Handsomely bound. Join with us today—here's what you get: One copy of "How To Make Acting Pay," The Theatrical Bulletin for one year, Information Bureau Service for one year, Your 25-word ad in The Bulletin for one year.

PRICE THREE DOLLARS COMPLETE

Send your order direct from this ad as satisfaction is positively guaranteed, or if preferred, send four cents postage for booklet. (Sample copy of The Bulletin, 10c. None Free). Address

BERNARD HINKLE, PUB. t.f.
963 Acoma Street, Denver, Colo.

Contortion Learn Contortion and Wire Walking; described in a clear manner; easy method, 50c. 21-28
D. C. Fisher, Dept. P, Box 181, New Castle, Ind.

adapters

THE SHECK UNIVERSAL ADAPTER makes it easy to change from carbon-arcs to the use of Mazda Projector Lamps by simply attaching the adapter to front of any housing, and providing suitable current-control apparatus. The result is: big savings in operating costs; better illumination; eliminates flicker; less fire hazard; no noise or hum, etc.

Literature describing this and other Argus-Mazda Lighting Appliances wil be mailed promptly on request.
THE ARGUS LAMP & APPLIANCE CO.
815 Prospect Avenue, Cleveland, Ohio

artificial flowers

ARTIFICIAL FLOWERS
Flowers for Stage and Orchestra. Botanical Decorating Co., 208 W. Adams St., Chicago, Ill.
Write for Catalog H & T

artists wanted

MALE AND FEMALE ARTISTS WANTED—Wire Walkers, Good Acrobats, Dancers and Dramatic People of All Kinds. Immediate work a sure thing. Good salaries.
S. CUDIA
Metropolitan Opera House Building
1425 Broadway, N. Y. Phone Bryant 1274

attention

Sell our Bathing Girl Photos. Every one a winner. 100 varieties. 4x6 size, $3.50 per hundred, $30.00 per thousand. 25 samples, $1.00. REMBRANDT STUDIO, 312 South Main Street, Los Angeles, California.

Thousand Different Ways of Making Good Money. Book of particulars free.
KLICK SALES CO.
Box 534 San Antonio, Texas

beauty culture

"GEBBIE" **Liquid Hair Remover**
(GUARANTEED TO KILL ROOT) $1.00 PER BOTTLE 07-t.f.
17 W. 42nd St., N. Y. C. Suite 402. Phone, 4481 Murray Hill

Bailey-Rubber Reducing Garments.
Best quality at lowest prices.
17 W. 42d Street, Suite 402, New York City.
'Phone Murray Hill 4481. t.f.

DR. J. BIER 21-28
Physician (Over Shanleys) Phone Bryant 8486 Room 208, 1493 Broadway, N.Y.C.

LADIES! Be as pretty as your favorite picture star—IDELLIS BEAUTY STICK rubbed over face and neck before powdering, makes the skin all new and smooth; it makes face cream seem old-fashioned. By mail $1.00. 30 treatment sample stick 25c. Leaflet and testimonials free. GUSTAM, 2309 Bedford Ave., Brooklyn, N. Y. 07-24

business chances

ONE of the most important discoveries of the age Millions are suffering from Rheumatism. An Herb that actually drives the most stubborn case of Rheumatism entirely out of the system. Many people have written us and say they are astounded at the results. The effect on the kidneys is simply marvelous. You bathe your feet in it for 15 minutes a day for 10 days. Agents are coining money. Price 72c pound postpaid. Rheumatism Herb Co., Santa Monica, California.

cameras

CAMERA MEN—ATTENTION
Important Improvements of the Motion Picture Camera
First, speed enables you to "get the picture and get away before the other fellow gets set up." Static eliminated—this light-weight, one-piece, all-metal camera grounds through the body of the operator.
Capacity, 200 feet. Positive superiority—exclusive improvements—extraordinary quality at less than half of similar instruments.
Send Postal for Particulars
BURKE & JAMES, INC.
240 E. Ontario St., Chicago 225 Fifth Ave., New York

SHE—"The publishers are all after Wilson of Chicago."

HE—"Yes, he's a clever title-page artist with new ideas."

PUBLISHERS—Send us song names and lyrics TODAY for our title page designs in colors.

WILSON ART SERVICE
1712 Republic Bldg. CHICAGO

clothing

Gowns, Wraps, Furs
IMPORTED AND CUSTOM MADE FOR STREET AND EVENING
To Sell or Rent REASONABLE PRICES
MME. NAFTAL 69 West 45th St., N. Y. Tel. Bryant 670 t.f.

costumes

Eaves Costume Co.
MANUFACTURERS—Theatrical—Historical COSTUMES AND UNIFORMS
We Rent Costumes for Professionals & Motion Pictures
110 W. 46th St., N. Y. East of Broadway t.f. Phone Bryant 7212-7213

TAMS COSTUMES of Every Description for Every Occasion — FOR HIRE—MADE TO ORDER
Phone Bryant 7590
1600 Broadway, N.Y.
The largest costuming establishment in the world. t.f.

dogs

"EVERYTHING and anything for and about the dog. FIELD AND FANCY, 140 W. 34th St., New York, N. Y. Send for free sample copy and price list.

for rent

FOR RENT—THEATER in good town and only house here. Will seat 500. Arranged for pictures and traveling shows. Address t.f.
Dr. JAMES B. LONG Abbeville, Ala.

for sale

WHAT HAVE YOU TO SELL? Whatever it is, the Market Place will sell it for you. Address, Market Place Manager, Dramatic Mirror, 243 W. 39th Street, N. Y

FOR SALE to settle an estate.—Fine two-story bungalow-type house, on Low Beach Road, Siasconset, Island of Nantucket, known as the Tucker Cottage; situated directly on the bluff, having an unobstructed view of the ocean. This cottage is located near the cottage of Robert Hilliard and other noted actors, and is in the best location on the Island of Nantucket. Apply to
J. CLINTON THOMPSON
34 Ames Building, Boston, Mass. 22-26

100 BEAUTIFUL Postcards and Pictures 10 cts. Big illustrated catalog of books, novelties, tricks for stamp. Taylor Co., 3820 Lincoln Ave., East St. Louis, Illinois. t.f.

for sale

FOR SALE—Old Hudson River Estate; 110 Acres; 12 rooms; Old Dutch Colonial stone and brick house; all modern improvements. One quarter mile river frontage; deep water; large dock. Just the place for Motion Pictures or for gentleman's summer home.
Address MRS. F. O. MELCHER
Coxsackie, New York 22-26

MOORE'S OPERA HOUSE, Barnesville, Ohio, equipped with booth, stage, scenery, dressing rooms; seating capacity 800; practically no competition in town. Will sell for half of normal value. Act quick on this offer. Address Box X, Dramatic Mirror.

FOR SALE Four Building Lots, Great Kills by the Sea. Desirably located on Prospect Avenue. Easy terms. L., care of Mirror. t. f.

TWO exceptional building sites in Massachusetts, 30 minutes from Boston on main line 5 minutes from station. Both overlook Beverly Harbor. Slightly wooded. Address Box Y, care of Mirror.

LISTS OF PICTURE THEATERS, the whole country or any State or city you want. Also all other lists connected with Motion Picture business. These lists are kept up-to-date by constant checking. United Motion Picture Publications, 243 W. 39th St., N. Y.

(Accelia PEKINGESE)
blue ribbon and sleeve stock $35.00 up. Mrs. de la Terre Bueno, 400 Pelham Road, New Rochelle, N. Y., 'phone 2814. t. f.

THEATRE FOR SALE—Fully equipped for Pictures, Vaudeville and Productions. Now doing good business in New England city of 30,000 population, with 25,000 surrounding population to draw from. This is a fine opportunity for any man that knows the show business. Present owner does not. For further information address.
TUCKER
49 Spring Street Hartford, Conn.

frames

Paintings and Portraits For LOBBY Display
KRAUS MFG. COMPANY
220 WEST 42nd STREET, NEW YORK t.f.

NEWMAN
BRASS FRAMES AND RAILS
Largest Manufacturers in the World of
Brass Railing Brass Frames Brass Easels
Brass Wickets Brass Letters Brass Signs
Push and Kick Plates Ticket Choppers
Door Guard Rails Changeable Signs
Special Brass Work
Write for complete Catalogue
THE NEWMAN MFG. CO.
Established Since 1882
Cincinnati 717 Sycamore St Chicago 68 W. Washington St

gowns

EVENING GOWNS, afternoon and street dresses; slightly worn. I have a large; select stock of latest models: suitable for stage or movies. Mrs. A. Isner 61 West 69th St. New York. 21-2

laboratories

M. H. SCHOENBAUM
LABORATORY EXPERT
Address care of Dramatic Mirror

magic

MARTINKA'S MAGIC MAKES MAGICIANS This old reliable firm invents and manufactures all of the latest effects. Send 25c for large illustrated professional catalogue "D"
Martinka & Co. 493 Sixth Ave. New York City. t.f.

mailing lists

LISTS OF PICTURE THEATERS FOR SALE, the whole country or any State or city you want. Also all other lists connected with Motion Picture business. These lists are kept up-to-date by constant checking. United Motion Picture Publications, Capitol Theater Bldg., N. Y.

make-up

HESS HIGH GRADE **MAKE-UP** Send four cents for postage FREE Book 7th Edition THE ART OF MAKING-UP
ROCHESTER, N. Y. t.f.

mazda lamps

BETTER PICTURES AT LOWER COST
The 20-ampere NATIONAL MAZDA C lamp of our special construction needs no adjusting—is always in focus—gives a brilliant, absolutely steady, flickerless light; saves you at least two-thirds of your current operating cost—reduces fire risks—can be easily adapted to your present machines; does not overheat and contaminate the air in the operator's booth leaves him free to devote his entire attention to the running of the film. Write for film information.
NELA SPECIALTIES DIVISION
Nela Park, Cleveland

music

SHE—"The publishers are all after Wilson of Chicago."
HE—"Yes, he's a clever title-page artist with new ideas."
PUBLISHERS—Send us song names and lyrics TODAY for our title page designs in colors.
WILSON ART SERVICE 21-2
1712 Republic Bldg., CHICAGO.

MUSIC Composed to words. Title Pages Designed. Plates Engraved. Printing by all Processes. t.f.
E. H. PFEIFFER, 101 W. 42nd St., New York

Published every Thursday and dated a week ahead at 1639 Broadway, N. Y., September 4, 1919. Vol. LXXX, No. 2126, $4 a year.
Entered as second class matter January 26, 1899, at the Post office at New York, N. Y., under act of March 3, 1879. Copyright, 1919.

music instruments

AUGUST GEMÜNDER & SONS
VIOLINS Old and New for all kinds of Players. We are Expert Makers, Players, Repairers and Reconstructors, Bows, Strings, Cases, Time Payments, Exchanging, Catalogues. Est. 1846.
Pubr. The Violin World, 27th year, $1.00 per annum.
141 W. 42nd St., 2nd floor, near B'way N.Y.C. t.f.

organs

CREMONA
The Solo Instrument
Single or Duplex Systems
THE MARQUETTE PIANO CO.
2421-2439 Wallace Street, Chicago

"NEW ERA" ORGAN
If it's in our claims, it's in our organs
Endorsed by Leading Exhibitors
THE MARR & COLTON COMPANY, Inc.
Exclusive Manufacturers of "New Era" Organs
Warsaw, N. Y.

SEEBURG
THE WORLD'S STANDARD THEATRE ORGANS
Seeburg Automatic Solo Organs
Seeburg-Smith Unified Organs
The Right Organ for Every House
Personal Attention to Your Individual Requirements
SEEBURG PIANO CO Chicago

Don't forget that we are the foremost builders of musical instruments for motion picture theatres and design and build pipe organs equippped with the latest features; our experts are at your disposal and will be glad to serve you.
FOTOPLAYER
Lytton Bldg. Film Exchange Bldg.
14 E. Jackson Blvd. 109 Golden Gate Ave.
Chicago Dallas, Tex. San Francisco
1818 Main St
AMERICAN PHOTO PLAYER CO.
64 West 45th Street, New York

plays

PLAYS—For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill. t.f.

popcorn poppers

EARNS BIG PROFITS
An attractive, sanitary machine draws the trade and is a real money-maker in the lobby or just outside of any theater or picture show.
BARTHOLOMEW
Popcorn and Peanut Machine
is coining money for thousands of men and women—you can make big money too with this wonderful machine. Write quick for free book. Low Prices—Easy Payment Plan It fully describes our complete line of Bartholomew Popcorn Machines and Peanut Roasters for store and street use..
BARTHOLOMEW CO.
1301 Heights Street Peoria, Ill.

$600 to $3,120 Net Profits Yearly
The Butter-Kist Pop Corn Machine has actually solved the problem of keeping up profits and attendance notwithstanding the high rent and taxes. Yes! and in hundreds of theatres.
It lets you cash in double on the people who come to your theatre.
Occupies but 26 by 32 inches floor space. Stands anywhere. Runs itself.
BUTTER-KIST POP CORN MACHINE
HOLCOMB & HOKE MFG. CO.
1005 Van Buren St. Indianapolis, Ind.

projection machines

Projection Engineer WESLEY TROUT
Member of I.A.T.S.E. and M.P.M.O. Local No. I. A. New York. Honorary Member of Local 380, Oklahoma City, Okla.
MACHINES INSTALLED ANYWHERE
Charges Reasonable. Write for Prices.
Questions Answered on Projection. Neat Typwritten Reply on all Questions 10c
to cover postage. Mail all Questions to
P. O. Box No. 103 Denver, Colo. t.f.

It makes little difference where you go. Start at the Rivoli in New York and follow the trail of really successful Motion Picture Palaces across the country till you land at the Grauman in Los Angeles or the New Fillmore in San Francisco, and you will find that the Simplex is the almost unanimous choice.
None of these men are in the business for the purpose of wasting money. They use the Simplex because it pays the best; and it pays the best because superior projection draws the crowds. This superior projection is maintained with a minimum of upkeep by
SIMPLEX, 317 East 34th Street, New York

"IT PUTS THE PICTURE ON THE SCREEN"
Serviceability Durability Dependability
Projectability
Have Made Famous
POWER'S 6B CAMERAGRAPH
NICHOLAS POWER COMPANY, Incorporated
Pioneers of Projection
90 Gold Street New York, N. Y.

reproductions

100 PHOTOGRAPHS $2.00, size 1¾" x 2¼" gummed on the back if desired.
100 Post Cards - - $2.50
100 5x7 Prints - - 4.00
100 8x10 Prints - - 7.50
Send money order and photos to copy. Orders filled promptly.
JOHN BRASSINGTON, Inc.
228 Third Street Milwaukee, Wis.

scenery

Columbia Scenic Studio
Columbia, South Carolina t. f

screens

MINUSA GOLD FIBRE SCREENS
The only screen built to specifications of your theatre. You'd naturally expect the world's largest producers of Moving Picture Screens to construct the best screen. We do! Write for information and samples.
MINUSA CINE SCREEN CO.
Bomont & Morgan St. Louis, Mo.

slides

RADIO SLIDES
PATENTED
Can be written on a typewriter like a letter
RadiO Mat Slide Co.
121 W. 42nd Street. New York City t.f.

stage lighting

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Kliegl Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H. D.

STAGE EFFECTS—Spotlights and supplies, bought sold and repaired, save 50%. Newton Art Works, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

WE Build Everything Electrical for the Stage. 1000-Watt Nitrogen Stage Lights our specialty. Rialto Electric Stage Lighting. t.f.
301-304 W. 52nd St., N. Y. Phone Col. 2217

SPOTLIGHTS STAGE LIGHTING
Everything Electrical
You Save 30%. m-s
HARRY WOODLE, 308 W. 47 St., N. Y. C.: Phone 6498 Bryan

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the Stage.
Display Stage Lighting Company, Inc. t.f.
314 West 44th Street, New York City

COMPLETE LINE OF
Supplies AND Equipment
FOR Studio AND Theatre
National AND Speer Carbons
MAZDA LAMPS
CHARLES F. CAMPBELL t.f.
14-W-31st St. N.Y. Al. HENDRICKSON
Charge d'Affair

WIGS
TOUPEES
MAKE-UP

Send for Price List

G. SHINDHELM
109 W. 46th St., New York

song writers

Song Writers' Opportunity
Song Writers, it costs you nothing to learn the truth on revising, composing, arranging and publishing from those who know how. Write immediately for FREE Sample Songs showing our work and particulars.
WOODWARD & CRAY, m-u
1531 Broadway Room 403 New York

"Write the Words for a Song"
Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting proposition. Send us your name on a postal. t.f.
UNION MUSIC COMPANY
405 Sycamore St.
CINCINNATI, OHIO

sound deadening

CABOT'S SOUND DEADENING "QUILT"
You can protect your theatre from all kinds of noises from surrounding buildings, and keep the sound of your organ out of your neighbors' buildings, by using Cabot's Quilt. It is the standard scientific sound-deadener, used in thousands of buildings all over the country for more than 25 years.
Sample of Quilt and full information sent free.
SAMUEL CABOT, Inc., Mfg. Chemists, Boston, Mass.

supply houses

Powers No. 6-B Simplex Style S
slightly used at very low prices.
Mazda Lamps — National Carbons
Mail orders promptly attended to
CROWN MOTION PICTURE SUPPLIES
150W. 46th St., N. Y. C. 'Phone Bryant 4116 t.f.

SOMETHING NEW
Universal Film Rewinder and Film Cleaner $10.00
Film Cleaning Solution
Sample postpaid—Pint $1.50—2 oz. 50c.
Our Specialties
Condensers—Piano, Convex or Meniscus
Stereopticons and Slides
All Makes of Moving Picture Machines
WILLIAMS, BROWN & EARLE, INC.
918 Chestnut Street Philadelphia, Pa.

"ERKER'S FOR EVERYTHING"
Pertaining to
MOTION PICTURES
Wholesale and Retail
Write for 144-page Catalog
ERKER BROS. OPTICAL CO.
608 Olive Street St. Louis, Mo.

EXHIBITORS SUPPLY CO., INC.
Chicago, Ill. Milwaukee, Wis. Indianapolis, Ind.
Exclusive Distributors of
SIMPLEX MACHINES
In Middle West
Everything for the Motion Picture Theatre
Wholesale and Retail

supply houses

PICTURE THEATRES!
For prompt service send your orders to us for MACHINES (new and second hand), Booths, Screens, Carbons, Condensers, Expert Repairing (loan mechanisms free), etc. Supplies and Equipment of all kinds at lowest prices.
LELAND THEATRE SUPPLY HOUSE
Simplex Distributors
Telephone 600 Montpelier, Vermont

theater fronts

ARTISTIC THEATER FRONTS
Interiors, Booths, Canopies
Ask for Special Plans and Estimates
MILWAUKEE CORRUGATING CO.
Branch at Kansas City, Mo. Milwaukee, Wis.

tickets

Twenty-one Years Experience at Your Service
ROLL TICKETS
AUTOMATIC MACHINE TICKETS
Folded in Fives, Center Hole
RESERVED SEAT TICKETS
Write for Prices
ARCUS TICKET CO.
633 Plymouth Court Chicago

ROLL AND COUPON THEATRE TICKETS
Serial and full-dated coupon—Coupon and single Roll-Machine Tickets
TRIMOUNT PRESS
91 Albany Street Boston, Mass.

Reserved seat coupon tickets dated and serial numbered. Roll tickets—stock and special wording—in rolls and folded. Also center hole punched for all machines. Book Tickets. Ticket racks. Ticket Boxes.
Send for Samples and Prices
THE ANSELL TICKET CO.
154 to 166 East Erie Street Chicago

Save money by using
"KEYSTONE" ROLL TICKETS
Without Exception the Best Looking and Lowest-price Tickets on the Market and None Better at any Price.
KEYSTONE TICKET CO., SHAMOKIN, PA.
Only Roll Ticket Printers in Pennsylvania who can furnish the Union Label

You Will Like the Rees Ticket Co.
ROLL TICKETS
REES Roll Tickets are Neatly Printed on Best Cardboard, Diamond Notched, Perfectly Perforated, Correctly Numbered, Carefully Packed and Always Shipped on Time (within 24 hours whenever requested)
Lowest Prices
REES TICKET CO.
405 South 10th Street Omaha, Neb

titles

HAND PAINTED TITLES
ILLUSTRATIONS—PHOTOGRAPHY
Broda & Meyer TELEPHONE BRYANT 7392
220 W. 42nd St., Room 2004, N. Y. C. t.f.

FRANCISCO ELIAS
FOREIGN
FILM TITLES t.f.
220 W. 42nd St., N. Y. C. PHONE BRYANT 9351

"The Title Man"
ERNEST STERN t.f.
145 W. 45th St., N. Y. C. Phone Bryant 8973

transverter

YOU NEED A TRANSVERTER
The Motor-Generator that produces a perfect arc for Picture Projection.
You can make a perfect dissolve with two-arc Transverter
THE HERTNER ELECTRIC CO.
West 114th Street Cleveland, Ohio

wanted jewelry

I pay liberal cash prices for Diamonds, Pearls Jewelry. LORENTZ, 65 Nassau St. N.Y.C. m

wig makers

WIGS TOUPEES MAKE-UP
Send for Price List
G. SHINDHELM
109 W. 46th St. New York t.

AMERICAN ACADEMY OF DRAMATIC ARTS
The Standard Institution of Dramatic Education
Board of Trustees
Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.
Detailed catalog from the Secretary
ROOM 141 • CARNEGIE HALL • NEW YORK
Connected with Charles Frohman's Empire Theatre and Companies

DRAMA ORATORY MUSICAL COMEDY PHOTO PLAY DANCE ARTS
25 YEARS
THE STANDARD TRAINING SCHOOL FOR THEATRE ARTS
ALVIENE SCHOOL OF DRAMATIC ARTS
four schools in one. practical stage training The Schools students stock and Theatre afford public stage appearances
Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau and others.
WRITE FOR CATALOG, ADDRESS SECRETARY, MENTION STUDY DESIRED
ALVIENE SCHOOL OF DRAMATIC ARTS
225 W. 57th ST. NEAR BROADWAY, N.Y.

Signor Salvatore Cudia
Teacher of
DRAMATIC ART
COACHING
Grand Opera Voice Placing
DRAMA, ORATORY, MUSICAL COMEDY, PHOTOPLAY
Phone Bryant 1274
METROPOLITAN OPERA BUILDING
1425 Broadway, at 40th Street New York City

Washington Square Dramatic School
FRANK LEA SHORT, Director
72 Washington Square, South, New York
Evening Classes
Public Performances of Pupils
Summer Course
WRITE FOR PARTICULARS

The National Conservatory of Dramatic Art
F. F. MACKAY
A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round. Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N. Y.

MEREDITH STUDIO OF DRAMATIC ART
Jules E. Meredith, Director
105 Fuller Bldg., Phila., Pa. Booklet

MARJORIE GATESON
Management Messrs. Lee & J. J. Shubert

MAY BOLEY

VIVIENNE SEGAL

FRANCES DEMAREST
"The Royal Vagabond" Management Cohan & Harris

GRACE FISHER
"The Royal Vagabond" Cohan & Harris Theatre

DAGGETT
The Speaking Voice
Teacher Coach
Voice culture, diction, speech: spoken drama and platform art. Gesture. Pantomime. Telephone 5668 Col. Circulars.
MR. WINDSOR P. DAGGETT
349 W. 57th St. (W. of Bway.) N. Y.

MENZELI'S
Grand Ballet School
Every style of dancing, acts originated Call for particulars.
22 E. 16th St., N. Y.
Phone 3334 Stuyvesant

Adele Lane
Address care DRAMATIC MIRROR

JESSIE CROMMETTE
Characters Address % Dramatic Mirror

ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

BOSTON: COPLEY—The Jewett Players are playing the popular London comedy success, "Clothes and the Woman," to capacity houses. Engagement will undoubtedly be a long one. ARLINGTON—The return of John Craig and Mary Young has been the cause of much interest and contentment to the patrons of the famous Castle Square Theater, now known as the Arlington. These very popular players have brought with them a capable company, including Charles Dalton and Rose Coghlan, well known Broadway stars. From the present outlook, their first production, "Prisoner of the World," will have a prosperous engagement. Gleeson.

CHATTANOOGA: BIJOU—Julian Eltinge opened the season here to capacity houses Sept. 5 and 6. The house has been generally gone over and now has beautiful interior.

LAWRENCE: COLONIAL—The 1919-20 season opened most auspiciously with the Colonial Players, as the company is known, offering "The Little Teacher" as their first vehicle. It was well staged under the able direction of Carroll Daly. Elsie Rizer in the title role; and Frank DuFrane, as "Pug" gave excellent interpretations of their parts. Walter Scott Weeks was good in his portrayal of the "Canuck," as were also Anne Bradley, Nellie Peck Saunders, Lilian Stuart, Charles Danforth, Herbert Dobbins, Byron Hawkins, and William Phelps. Other minor parts in the cast were also well played. Week of Sept. 8: "Not With My Money," to be followed by "The Other Wife"; "Fair and Warmer" "The Crowded Hour"; "Oh, Boy," the first musical offering, and others. O'Reilly.

MONTREAL: ORPHEUM—The Orpheum Stock presented "Blind Youth" to big houses, and gave a good performance of an interesting play. Smythe Wallace strengthened the good impression made last week by his performance of Maurice Monnier. Edith Spencer did excellent work as the Parisian Vampire. Norman Wendall and Caryli Gillen gave clever character sketches. Tremayne.

NEW YORK CITY: PROSPECT—Charles E. and Harry Clay Blaney have added a new dramatic stock house to their circuit. It is the Prospect Theater in the Bronx, recently acquired by them from B. S. Moss. The company, Jack Lorenz, Mildred Florence, Richard La Salle, Roxiana Lansing, Jack Ravold, Mary Daniels, Rogers Barker, Fred C. House, Charlotte Wade Daniels, Joseph Geary, Rollo Lloyd, Jack Kearney and James R. Garey, is now at work.

PHILADELPHIA: ORPHEUM—The Mae Desmond players offered the bright comedy, "Come Out of the Kitchen," as their second play. As Olivia Dangerfield, Mae Desmond showed a fine sense of comedy, and played with the charm of a second Ruth Chatterton. Frank Fielder was well received in the Bruce McRae role, and other favorites of the company have been congenially cast. "Common Clay" follows, week of Sept. 15. Conn.

SAN FRANCISCO: ALCAZAR—The Alcazar is playing to capacity with "The Miracle Man." "Young America" will be the bill for Admission Day. Barnett.

SAN DIEGO: STRAND—The Brissac Players gave a most delightful production of "Little Women" which drew big business. Jo, was played in a charming manner by Miss Brissac, and Fred Raymond gave a very pleasing performance of Professor Baer. Excellent support was given by Marjory Bennett, Glenda Farrell, Dolores Smith, Patia Powers, Miss Rivers, Eddie Lawrence, Nellie Blanchard, Brady Kline, Ferdinand Munier and Eddie Ewald. "Under Cover" follows. Chapman.

TORONTO: ROYAL ALEXANDRA—The Robins Players are repeating "Nothing but the Truth" to capacity business. Mr. Robins excels in the Collier role, and Miss Caruthers is still a very sweet ingenue. Miss Delmar who came up to play in "Call the Doctor," remains, and is a distinct asset to the company. Next week Miss Caruthers in "Happiness," with Miss Delmar, Frank Thomas, and Ivan Simpson added to the cast. Dantree.

TROY: LYCEUM—The Stock Company opened its season Sept. 1 with "Within the Law." The company consists of Ann Dere, Helen Campbell, Allyn Gillyn, Eva Reto, Nellie Talman, Geo. B. Connor, Edward Powers, Hugh Lester, J. J. Owens, Fred Barron, Leland B. Ward, Fred Reto, Jack Lane and Kenneth Allen. Business started off good. Evans.

WATERTOWN, N. Y.: CITY OPERA HOUSE—The Cutter Stock Company closed a successful week's engagement with Jack Lait's comedy drama of the trials and triumphs of a working girl, "Help Wanted." Other plays presented were "The Little Shepherd of Bargain Row," "Baby Mine," "Her Unborn Child," "Hello Bill" and "Cheating Cheaters." Roach.

HOW THE SHOWS ARE DOING ON THE ROAD

CALGARY: GRAND—"My Honolulu Girl," a fair company in a poor show, but well dressed did very good business at the Grand in Calgary, Sept. 4-6. Forbes.

CLEVELAND: OPERA HOUSE—The Neil O'Brien Minstrels opened the regular theatrical season at the Opera House with the best minstrel seen here in years. Big crowds marked the engagement. COLONIAL—"She Walked in Her Sleep" one of the most popular farces on the stage, was the opening attraction at the Shubert-Colonial Theater. The original New York cast presented the play. No show is announced to follow, and in all probability, the Colonial will be dark until he actors' strike is settled. Loeb.

MONTREAL: HIS MAJESTY'S—The regular season opened with "John Ferguson." The play is artistic and gripping and presented by a capable company. Robert Forsyth gave a striking performance of Ferguson, Angela McHaill scored as Hannah, Lucy Beaumont, Edward Favour, Barry Macollum and Warner Richmond all are deserving of special mention. Tremayne.

PHILADELPHIA: ADELPHI—The Adelphi opened Tuesday, Sept. 9, with "Toby's Bow." Al Jolson opens Thursday, 11th, in the much-postponed "Sinbad" at the Shubert. The Forrest will open the regular season on the 15th with "She's a Good Fellow." Joseph Santley and Ivy Sawyer head the cast. Broad will open Sept. 22d with Mrs. Fiske's "Miss Nelly of N'Orleans." The Garrick (which announced "La La Lucille" and then withdrew it) and the Lyric are still dark, with no announcements. Conn.

RICHMOND: ACADEMY OF MUSIC—An amusing farce opened the season at the Academy of Music. "The Naughty Wife," well acted, provided merriment for large audiences. The cast is an all-round good one, including Reva Greenwood, Gordon Eldrid, C. Elwood Farber, Gertrude Watthers, Walter H. Cosby, Irma Heath, Edward Roy and Henry Keen. "What's Your Game?" described as a new play of love and mystery, by Sidney Toler and Marion Short, brought Adelaide Thurston to the Academy of Music, and large audiences were well pleased at every performance. Supporting Miss Thurston in the cast were: Lynn Osborne, Jane March, Gordon Mitchell, William Howatt, Millie Beland, Edmund Gillingham and John Hendley. Neal & McConnell.

ST. PAUL: METROPOLITAN—Fiske O'Hara sang his way into the hearts of large audiences at the Metropolitan, Aug. 31-Sept. 7. His new songs are very pleasing and his present play, "Down Limerick Way," is the best he has ever had. Pfister.

SAN FRANCISCO: COLUMBIA—The Columbia with capacity business is now in the last six nights of "Chin-Chin." CURRAN—The Curran is "jamming" them in to see the picture "Broken Blossoms." The prices are 25c. to $1.50. The music is extraordinary. CASINO—The Casino has Will King this week starring in "Whoopee."

If the capacity of every theater in San Francisco were double they would have been playing to S. R. O. audiences during the "Fleet Week." The business in every line of amusement was wonderful. Barnett.

TORONTO: PRINCESS—May Robson in "Tish" played to crowded attendance, with the same fine cast that presented the play in May last. Mr. Babcock and John Farrell are prominent. Miss Robson may remain another week. Dantree.

FREE Latest Issue of HOW TO MAKE-UP
STEIN'S MAKE-UP
FOR THE STAGE FOR THE BOUDOIR
Write or Call
M. Stein Cosmetic Co.
120 West 31st Street, New York

Broadhurst THEATRE, 44th W. of B'way. Tel. Bryant 64.
Evgs. 8.20 Mats. Thurs. and Sat. 2.30
George Broadhurst Presents
The Crimson Alibi

LYRIC 42d. W. of B'way Evenings 8.15. Mats. Wed. and Sat. 2.15
F. RAY COMSTOCK & MORRIS GEST Present
A NEW AMERICAN COMEDY
The Five Million

CASINO THEATRE, 39th St. & B'way. Phone Greeley 8439
Evgs. 8.15. Mats. Wed. & Sat. 2.15
LEW FIELDS
In a New Musical Comedy
A LONELY ROMEO

44th ST. THEATRE, Just West of B'way Phone Bryant 7292 Evs. 8:15
MATS. WED. and SAT., 2:15
SHUBERT GAIETIES OF 1919

PLAYHOUSE
W. 48. Phone Bryant 2628. Eve. 8:30
Matinees Wed. and Sat. 2:30
WM. A. BRADY, Ltd., Presents
"AT 9.45"
Owen Davis' New Melodrama

WinterGarden Broadway and 50th Street Phone Circle 2330
Evgs. 8. Mats. Tues., Thurs. & Sat. 2
Winter Garden's Greatest Success
MONTE CRISTO, JR.

ASTOR Theatre, 45th & B'way Phone Bryant 287
Evgs. 8.15. Mats. Wed. & Sat. 2.15
EAST IS WEST
With
FAY BAINTER

BOOTH THEATRE
45th St. W. of Bway. Phone Bryant 6100
Evgs. 8:30. Mat. Wed. & Sat. 2:30
Mr. and Mrs. Coburn
—in—
The Better'Ole
46th Week—Best Show in Town

COMEDY Theatre, 41st, East of Bway. Evs. 8:15. Mts. Thurs. and Sat. 2:20.
Booth Tarkington and Harry Leon Wilson's New American Play
UP FROM NOWHERE
With NORMAN TREVOR

39th St. Theater, nr. B'y Evs. 8.15 Matinees Wed., Sat., 2.15
Walter Hast Presents
Cosmo Hamilton's Delicious Comedy
CANDAL
CO-STARRING
Charles Cherry & Francine Larrimore

PRINCESS 39th St., near Bway. Evs. 8.45. Mats. Wed. & Sat., 2.30.
NIGHTIE NIGHT
A WIDE-AWAKE FARCE

48th St. Theatre, just East of Bway. Evs. 8:25.
Matinees Thurs. and Sat. 2:25
THOSE WHO WALK IN DARKNESS
With the Original Cast

HOLBROOK BLINN
In "THE CHALLENGE"
By EUGENE WALTER
AT THE
SELWYN THEATRE
West 42nd St. Tel. Bryant 47.
Evs. 8:20. Mats. Wed. & Sat., 2:20.

WHERE'LL WE GO?

Reisenweber's

Summer is waning into fall, and the management of Reisenweber's is delighted with the regularity with which people continue to visit that establishment at Columbus Circle. Some enjoy a lengthy repast with acompanying music, and others come into the special rooms with cafeteria service, so that they may leave again with all possible dispatch.

Healy's

Healy's at Lincoln Square is one of the places in which Father Knickerbocker or any of his family can lose the most severe attack of the blues, Memphis, Beale Street, landlord or matrimonial. The Blossom Festival also continues to please the many customers of the establishment.

Joy Yoeng Restaurant

The Joy Yoeng Restaurant is at the northeast of Longacre Square, and is one of the Oriental dining rooms to which its patrons return again and again and again. The food is always good, the service is uniformly excellent, and there is soft music during the evening.

Sennett's Cabaret, the Bronx

When one is almost overcome by journeying through the Bronx, or in fact, living in it, on either side of the street, and one hankers for bright lights, and lightsome music, and dancing feet and eke, dancing waiters, shove off for Sennett's Cabaret De Luxe at 440 Westchester Avenue, the Bronx. They got all them things there, and that ain't all. The great Joseph Ginzburg is also on nightly exhibition.

* * *

BIRTHS

A daughter was born to Mr. and Mrs. Austin A. Farrell (Clara Cubitt) on Saturday, Sept. 6.

* * *

MARRIAGES

SINOPOULO—DE LA MONTAYNE—News has just reached Oklahoma City of the marriage of John Sinopoulo, owner and manager of the Lyric Theater to Katherine de la Montayne, former cashier of the Lyric Theater. The wedding took place at the Hellenic church in Chicago, August 7, the bride being accompanied by her mother.

WILLIAMS-HARRIS—Marian Harris, vaudeville star, married Robert Williams, of North Carolina, owner of little theaters in various parts of the country. Miss Harris' real name was Ellen Harrison. She is a niece of Carter Harrison, ex-mayor of Chicago.

* * *

DEATHS

DOBSON—Edward Clarendon Dobson, known in amusement circles for many years as "Dobby," the old-time minstrel and banjo player, died of bronchial asthma at his home, 166 West Thirty-fifth Street. He is survived by his wife and three children.

JOHNSTON — Edward F. Johnston, forty, composer and organist, died Thursday morning in St. Vincent's Hospital. Besides a church position he was organist at the Rialto Theater and the Broadway Theater and had been engaged for that position in the Capitol Theater.

Mr. Johnston was the composer of several comic operas, among which are "The Drum Major," "Pocahontas" and "O Hara San."

WEBB — Mrs. Edith Webb died at Rockaway Beach. She was born in England and came to New York City early in lite. She was long associated in business with her daughter, Mrs. Edith Bloodgood, as a theatrical costumer.

GUNN—Mrs. Mary L. Gunn, an old-time actress, and the wife of Thomas P. Gunn, died yesterday at her home in West Thirteenth street. She was born in Rochester seventy-six years ago, but had spent practically all her life in this city. In her forty years of stage work she was best known for her character creations. Her husband and one daughter survive.

RICHARD COKE
Address care Dramatic Mirror

RIVOLI **RIALTO**
B'WAY AT 49th ST. HUGO RIESENFELD, Director B'WAY AT 42nd ST.

THE MIRACLE MAN
GEORGE LOANE TUCKER'S production of "THE MIRACLE MAN," which has been hailed by critics as the greatest motion picture ever produced, will be shown continuously at the RIVOLI.
This marvelous Paramount-Artcraft Picture, which has just completed a two weeks' engagement at the George M. Cohan Theatre at a $2.00 scale of prices, will be shown at the RIVOLI at the regular prices of admission.
Mr. Riesenfeld in his enthusiasm for this wonderful story of human lives has cancelled all his previous bookings to enable him to present "THE MIRACLE MAN" at the RIVOLI for two consecutive weeks.

PERSHING WEEK
ROBERT WARWICK
in a Paramount-Artcraft Picture
"TOLD IN THE HILLS"
PERSHING'S LIFE
told on the Screen
AMERICAN FESTIVAL OVERTURE
with Chorus

LIBERTY W. 42d St. Evenings at 8:15. Matinees Wed. & Sat. at 2:15
GEORGE WHITE'S SCANDALS OF 1919
With ANN PENNINGTON and Original Cast

COHAN & HARRIS
W. 42d Street. Evenings at 8:15. Mat. Wed and Sat. at 2:15.
COHAN & HARRIS Present
THE ROYAL VAGABOND
A Cohanized Opera Comique

REPUBLIC
W. 42d Street. Evenings at 8:30. Mat. Wed. and Sat. at 2:30.
A. H. WOODS Presents
A VOICE IN THE DARK
WITH ORIGINAL CAST

Gaiety Bway. & 46th St. Eves. 8:30. Mats. Wed. & Sat. 2:30.
Winchell Smith & John L. Golden Present
LIGHTNIN'

"HAPPY DAYS"
The World's Wonder-Spectacle
AT THE
HIPPODROME
America's Greatest Theatre
Absolutely Independent
Biggest Show—Lowest Prices
MATINEE TODAY and Every Day Even'g at 8:15
Happy prices—Seats 8 weeks ahead

GRACE GEORGE
in a New American Comedy
"She Would and She Did"
VANDERBILT Thea., West 48th. Evenings at 8:20.
Matinees Wed. and Sat. 2:20

STRAND
Broadway at 47th Street
Direction Jack Eaton
Geraldine Farrar
in
"THE WORLD AND ITS WOMAN"
TOPICAL REVIEW, CHESTER SCENIC, COMEDY
STRAND SYMPHONY ORCH.

PALACE Broadway and 47th Street
World's Most Beautiful Playhouse
Smoking Permitted in Balcony
Daily Matinees, 25c, 50c and best seats 75c. Evgs., 25c, 50c, 75c and entire lower floor $1.00.
Supreme Vaudeville

DIANTHA PATTISON

JOHN RUTHERFORD
"The Spitfire," "Disraeli," "The Blindness of Virtue," "Paganinni," "Getting Married"

ANN ORR
in "She's A Good Fellow" Globe Theatre

ADA MEADE
Management, Klaw & Erlanger

ADA MAE WEEKS
"LISTEN LESTER" Management John Cort

INA (QUEENIE) WILLIAMS
"GAIETIES 1919" Forty Fourth St. Theatre

VIOLETTE WILSON

TAKING ENCORES

Mlle. Nitta-Jo recently played the Riverside, and among her most pleasing numbers was "Wondering"

The Quixey 4 are playing over the Delmar Time. Their singing and playing of "Tell Me" gets many encores

Margaret Padula is at Keith's, Boston. One of the best numbers she sings is "I'm a Dreamer That's Chasing Bubbles"

The interlocutor of Al. Fields' Minstrels announces in the first part "Mr. Billy Beard will now sing, by popular request, 'Sugar'"

Evelyn Forrest is making a big hit in war camp community entertainments. Her jazz program includes "Worried Blues"

Shaw and Campbell had to leave this garden to play Keith's, Columbus, O., this week. The Columbians are convinced "Oh, What a Pal Was Mary"

VAUDEVILLE VOLLEYS—From Personals—Passport Season Open—Hanaford a Riding Devil—Somers and Storke Happy—Jim's Soliloquy— O'Briens In Act—Successful Managers No. 4—Joseph Dougherty, Philadelphia.

Seems funny that the new fall season announcements for the Moss houses contain straight picture program layouts.

Looks like a great year for vaudeville if the unexpected doesn't happen. Here's hoping that it doesn't happen!

Riggs and Ritchie are now in the states. They have had a long and successful stay abroad.

It appears that Eva Tanguay has indefinitely postponed her proposed concert tour. She plans to play vaudeville dates for awhile anyway.

It looks like a tough break for Coney Island with Henderson's to be transformed into a business block.

Rush for Passports

With the restrictions on European traveling to be lifted around October 1 there is already the biggest kind of a rush for passports by folks willing to go at any cost. Many vaudevillians are scheduled to make the trip this fall notwithstanding that the repeated warning has been from Americans on the other side for them to remain at home. The cost of the ocean trip is about three times as much as it was before the war.

Mrs. Mary Howard has taken over the former sketch, played by Howard and North and is keeping it alive in vaudeville through a company supporting Mrs. Howard in it. The skit is now playing the local houses.

Poodles Hanaford's Daring

We have watched Tom Mix in his early days ride the wildest broncho imaginable. We have watched Art Accord master a horse. In pictures we have watched the numerous broncho busters of the world ride. We once saw some great riders at a roundup at Bliss, Okla., conducted by the Miller Brothers of 101 Ranch fame. We saw the different stampedes of recent years, the one in Chicago having some wonderful exhibitions of bulldogging a steer, but all things considered on daring and rough work astride the back of a horse Poodles Hanaford of the Hanaford Family at the New York Hippodrome appears to lead them all. True, the horses are not as wild as those on the frontier, but there is just as much of an element of daring and hair-raising work in young Hanaford's riding as can be imagined. It is doubtful if he has an equal in his style of riding and his work stands out like a house afire in the Hipp show this year. One can never tire of the dashing, careless, indifferent way that Hanaford goes about his work and he does the hardest tricks as easy as falling off a log. Poodles is entitled to all the praise for his work that he can get. He earns it and earns it fairly. Murdock Pemberton is now handling the general publicity over at the Hippodrome and doing a corking good job of it. Pemberton is qualified in every way to follow in the footsteps of such illustrious p. a. experts at the big show shop as A. Toxen Worm and Ben H. Atwell. There have been others there but none better than this trio.

Pete Mack has been married eighteen years, but also claims he has been playing baseball longer than that period.

"The Crooked Dagger" will be the title of the film in which Jack Norworth is to star. Several times Jack has looked daggers at vaudeville, yet always find it a pretty soft spot to light in when the legitimate has anything to offer. May Hopkins, who is to play the leading feminine role opposite Norworth in the new picture, was recently injured in an automobile accident. Janet Adair will also be in the Norworth film.

Two former vaudevillians, Perrin Somers and Tillie Storke, are again principals with George Belfrage's "Hip, Hooray Girls." They have been the biggest kind of a success in their burlesque work and Perrin Somers has proved a sort of right hand bower to Belfrage in the conduct of his show. When not trooping Perrin and Tillie are having a merry time of it in their handsome bungalow on Lake George.

Jim Clancy's Prediction

James Clancy, best known in this neck-o'-th' woods as Jim, formerly a Broadway vaudeville agent, now managing a Waterbury house for Poli, was in New York during the week-end. The Clancy family was with him. Jim predicts a panic before the campaign year or during it, saying that politics hasn't started to play its hand yet in this great war aftermath. Labor everywhere, says Jim, is so blamed restless that like a two-year colt, when it breaks loose, look out for the fences. Jim's advice to those who have money is to hold on to it for the rainy season that is to set in and which will make the St. Swithin period look like a drop in the bucket. Jim looked well and said he felt good.

It's all set for Mike Scott to sail the briny deep for England, and this month is the date that Michael has set for the getaway so that all the goodbyes can be registered accordingly.

Madge Darrell of Frank Dobson's act, "The Sirens," has been too ill to appear with the act in some of its recent dates on the Orpheum Circuit.

Taylor Holmes has been doing a monologistic stunt in some towns where his film feature, "Upside Down," has also been exhibited.

Chuck Reisner has been making pictures at the Rothacker studio in Chicago. Chuck has a chance to play vaudeville dates, starting this month, and also has an Orpheum route laid out, but Reisner hasn't yet fully determined just what he will do regarding his anticipated vaudeville tour.

"Sweeties", while playing the Palace, received an offer to play London next fall.

Father and Son

A newly formed vaudeville partnership has been formed by father and son in the frameup just announced by Jimmie O'Brien and his offspring, Bobbie. If there is one vaudevillian with a cheerful smile, a pleasing, happy way of making an individual personality stand out it is Jimmie's, and the boy has inherited some of his daddy's individuality. We have always liked Jimmie and we used to know him when he was earning his stage salt out Chicagoway and during the happy days he made famous the *Fluffy De Ruff* song. Jimmie always had a great smile—even in dark days he never lost it and today it is still there as perpetual as Jimmie himself and as broad as the Mississippi River. Jimmie could do a bit of everything—sing, dance, whistle, recite and knock the cover off of a drum, either bass or tenor, and in the new act with Bobbie he will use some of his old talent. Bobbie can hammer the keys off of a piano and is some jazz baby on the late stuff. He sings and dances and the new duo should prove a two-time O'Brien winner.

Ray Miller keeps up the good work of making his *Black and White Blues* popular. He has just placed it with the Ford Sisters and the Jass Serenaders.

Moe Fink is circulating among the stage folks in the interests of the Lumiere Photograph Co.

Planned a Trip Abroad

It has been reported that Bert Levy was going abroad this fall, but judging from the repetition of his success at the Hippodrome in the new show, "Happy Days," the one-minute sketch artist is sure to stay in New York until next spring or summer anyway. Two of Bert's surefire sketches are those of the late President Roosevelt and General Pershing. Bert was always a vaudeville fixture, and it is a certainty that his two years' consecutive engagement at the Hipp will tilt his salary when he returns to the varieties again.

Paul Dickey's married. Remember Paul when vaudeville was his meal ticket? Not that Paul doesn't dote on vaudeville now, but he has many irons in the fire which are helping him keep the wolf away from the door. Well, Paul's married. It is reported that he and Inez Plummer decided that two could live cheaper than one during these days of food profiteering and the h. c. of l.

Successful Vaudeville Managers

When a lad in short breeches Joseph C. Dougherty, who has assumed the active management of Nixon's Grand Opera House, Philadelphia, entered the service of the B. F. Keith interests and has worked from the ground up. Dougherty today is considered one of the most able and efficient on the Keith lists. It is also a moral certainty that Dougherty is as loyal as can be and that he is first and last for the Keith service is evidenced by the long years of effort given the Keith offices in Philadelphia. Dougherty's best-known managerial efforts as far as vaudeville are concerned came when he tackled the old Bijou, Phillytown, which was the original Keith vaudeville theater on Eighth Street in that city. Dougherty did such a good job of it that when the time came to show further devotion to the Keith cause Joe Dougherty was assigned to the Chestnut Street House as right-hand bower to Harry T. Jordan. The passing of time had Dougherty quitting theatrical management to enter a booking partnership with David Sablosky in Philadelphia. When the Keith powers shifted W. Dayton Wagefarth from Nixon's Grand to the new Syracuse house Dougherty was beckoned from his agency chair to handle the Grand. Dougherty knows everybody in Philadelphia and everybody knows Joe. The newspaper circles down there devoting much to things theatrical are extending Dougherty the glad hand. On past performances Dougherty has shown that he is a man of ideas, energy and not one bit afraid of work. On the managerial job he is doing something with which he is decidedly familiar and which he disposes of with business acumen and results. We welcome Joe Dougherty back into the managerial ranks.

20 YEARS AGO TODAY

Kitty Loftus Makes American Debut at Aerial Magnolia Grove.

John C. Rice and Sally Cohen Present "The Kleptomaniacs," by Herbert Hall Winslow.

May and Flo Hengler Are Big Hit at Opening of Berlin Winter Garden Season.

Eva Mudge Engaged for Second Week at Brighton Beach.

Mortgage for $200,000 on Koster and Bial's Music Hall is Recorded.

Adelaide Herrmann is Headliner at Shea's in Buffalo.

Robert Downing Presents a Comedy Sketch, "Paris in 1793," at the Palace.

10 YEARS AGO TODAY

Vaudeville Managers Seek to Engage Doctor Cook, Alleged North Pole Discoverer.

Minnie Dupree Presents a New Playlet, "A Call for Help," by Edgar Allen Woolf.

Sicilian Singers Make Big Success at American Debut at the Colonial.

Loie Fuller Arrives in New York Preparatory to Opening Season in Toronto.

Nellie McCoy Opens in a New Singing Act at Proctor's in Newark.

Lottie Williams Engages Cast to Support Her in New Sketch by Edmund Day.

EQUITY STOPS ALL SHOWS AS RIVAL LEAGUE PLANS ONE

Former Could Have Made Money by Keeping Lexington Show Operative This Week

ALTHOUGH peace has been declared between the Actors' Equity Association and the Producing Managers' Association and the theaters have resumed activities, the Equity is now bemoaning the fact that it called off its vaudeville show at the Lexington Opera House this week where at least another $35,000 week might have been recorded. But the Equity on settling the fight with the managers stopped all shows short, with at least an expenditure of $5,000 necessitated to liquidate hall rentals, newspaper advertisements, etc.

However, the Equity heads found enough players of name out of employment this week whereby the Lexington show could have been easily given. But what was a thorn in the side of the Equity crowd was the arrangement by the Actors' Fidelity League to give a big benefit performance in the Century September 28, postponed from a former date announced. The Equity now feels that this plan should have been abandoned inasmuch as the Equity stopped all of its shows.

It is now reported that the Associated Actors and Actresses of America, which embraces the heads of the former White Rats, have called a special meeting for September 18, at which time it is expected that some bombshells may be hurled at the vaudeville circuits. But no announcement to this effect has been made.

Pryor's Band at Capitol

Arthur Pryor will be musical director of the Capitol Theater orchestra, and the orchestra will be composed of members of Pryor's Band, which closed an eventful and successful engagement at Asbury Park Saturday night. In fact, Pryor's Band of 70 pieces will be a constant feature of the new Capitol programs with special band numbers offered afternoon and evening. Pryor is now in New York, preparing for his Capitol opening. John Wenger has been engaged as art director, which is also a feather in the Capitol's cap. Wenger is considered a wonder in designing, conniving, and conceiving scenic settings. Wenger's work at the Rialto has attracted widespread attention. So far score several bull's-eye targets for the Capitol management.

. . .

Wants Marriage Annulled

Grace Cameron, prima donna, has asked the Supreme Court to annul her marriage to Lon C. Connor, a stock and bond broker of 512 Fifth Avenue. She says they were married in violation of the Minnesota law Dec. 3, 1914, but that she did not know the marriage was illegal at the time.

. . .

Williams Managing Comedy

Louis Williams, former manager of Fox's Star uptown, who returned recently from overseas where he served with Pershing, has been assigned the management of the Comedy, Brooklyn, by the Fox offices.

. . .

"Freckles" Restricted

Freckles, a new song by Cliff Hess, Howard Johnson, and Milton Ager, which is published by the Feist Company, is a "restricted number" that has been given Nora Bayes for immediate use in the "Shubert Gaieties."

. . .

Griffin Leaves Vaudeville

Billy Griffin, formerly with Gretchen Eastman in vaudeville, is now in the professional department of Jerome Remick & Co.

. . .

Bernie Grossman's Song

Bernie Grossman, now playing the Keith Time, has a new song with Jos. W. Stern & Co., called *When A Feller Needs A Friend.*

N. V. A. Library

Plans are afoot for the National Vaudeville Artists to install a complete library in the present New York club quarters in West 46th street. When the house was built and opened everything in the world was provided for the comfort and welfare of the N. V. A. members but a library. Some of the members suggested that book contributions be permitted and it has now been arranged that the library is to become a reality. Books of all themes will be installed before many weeks.

. . .

Feist Gets Music

The Leo Feist music house landed the musical score of the new Popular Productions Inc. musical show, "The Dream Girl," and has started the titling of the pages and the engraving of the copies for eight of the numbers, with others to follow later. The Feist executives are enthusiastic over the Irving-King music and predict big and instantaneous sales.

. . .

To Have Music Page

The Boston *Post* is to run a music page in connection with the Advancement of Music Bureau. Chas. M. Tremaine is the director of the Bureau, which furnishes most of the material for papers that run a Music in the Home Page. Incidentally, Mr. Tremaine is doing a great deal of good for the music game in general.

. . .

To Hold Deciding Game

The deciding game between the actors and song writers will be held at Ebbets Field, Brooklyn, Sunday, Oct. 5, for the purpose of increasing the building fund of the Church of St. Brendan, Brooklyn.

. . .

Paley With Remick

Herman Paley, formerly with the Overseas Revue, entertaining soldiers in Germany, is now with Jerome Remick.

CUDIA TO PRODUCE

Plans a Series of Vaudeville Playlets of High Order

Signor Salvatore Cudia, best known perhaps at a teacher of dramatic art, is about to produce a series of playlets for vaudeville purposes. Signor Cudia has many ideas concerning the real art of the theater which he is planning to exemplify in these sketches.

It is his belief that the number of good things to be seen in the American theater is not nearly equal to the demand of the public.

"The American public is hungry for good things," he said to a MIRROR representative. "They have been annoyed long enough with a lot of 'junk.' I am going to make every effort to use good stuff that will be appreciated."

For the present his playlets will go by numbers, as "Cudia's Playlet No. 1," etc. The first sketch will have as a special feature Rose Waterman, a dancer, who is at present devoting her time and talents to screen work with Pathe.

. . .

Berlin Inc. Personnel

The Irving Berlin, Inc., which recently launched a brand new music publishing company in the suite of Broadway rooms formerly occupied by the N. V. A., has announced its complete working personnel: Writers—Harry Akst, formerly of the Nora Bayes show; Harry Kuh, formerly with the Broadway Music Corporation; Irving Bibo, attached to several New York firms prior to the Berlin affiliation; Al. Wilson, of first line prominence as a lyricist of special material; Pianists—George Kahn, Norman Helm, Herbert Hood, Harry Solomon; Singers—Lew Rosenberg (considered the Caruso of the song plugging game), Tom Post (who also writes when not singing), late of the Shapiro-Bernstein forces.

. . .

Al. Jolson Remarried

Broadway was startled to hear that Al Jolson and the former Mrs. Al. Jolson had been remarried and that it all occurred while the actors' strike was getting all the stage play in New York. According to word from Oakland, Cal., the comedian made a special trip there and entreated his wife to reopen her heart and take him in. She did. They were again hitched with the Jolsons now enroute to New York. They had been married eleven years up to the time of the recent divorce that Mrs. Jolson received on the Coast.

. . .

Mercedes Show Opens

Mercedes, long in vaudeville with his piano-mind reading act, opened his vaudeville road show in Buffalo Monday and reports are that business was splendid. A long route has been laid out, taking in many towns where Mercedes showed with his vaudeville turn. Among the business executive with Mercedes is Jacques Drucker, formerly of the New York Clipper staff.

MALE SHOWMEN ON NEW PALACE BILL

Creole Fashion Plate and Ted Lewis Sell Stage Wares

In a style that in stage vernacular can be styled a Barnum two young men stand out on the Palace bill this week as dandy demonstrators of real showmanship which dished up with ability wins out all the way. They are The Creole Fashion Plate and Ted Lewis. The former is a female impersonator and the latter a musical dancing and singing exponent of the modern form of jazz.

These boys not only peddle their stuff in great shape but they hauled down the lion's share of applause at Monday's matinee. This is not the first time we have seen The Creole Fashion Plate mop up in A1 fashion but it was our first lamp at Lewis. Ted sure stopped the old show cold Monday and the audience could not get enough of Lewis' style of jazzing. A bully good showman, a hard worker and with sense enough to vary his routine as well as inject novelty Ted Lewis as a vaudeville proposition skates right to the top.

The Fashion Plate is a wonder in the sense that he has had to follow Julian Eltinge with a reputation that swings across two oceans but he has accomplished the trick both by his impersonations and his voice. By way of diversion he made a lightning change at the close of his act, donning another feminine garb after he had changed from the female attire to the masculine outfit. A surefire hit in any old vaudeville town sayeth we.

Strassel's animals, with two seals doing some wonderful work, were a treat in the opening spot. Foley and O'Neil dished up songs with soft-shoe dancing, doing well with both.

Charles King is back with "Dream Stars," with the feminine background proving a valuable asset. Somehow or other we believe the entire turn is too quiet and of such a sameness for such a stager as Charlie King. There is no question that the music has a reputation and that the idea is new and novel but just the same it does not see King off as well personally as a turn of another arrangement might. The finale swings things up faster, showing what a little speed will do for a subdued turn of this nature.

Walter Brower and his personality were there forty ways and a hit all the way of the forty. The Creole Fashion Plate followed just before intermission. An agreeable surprise was the Pershing Return pictures that Kinogram rushed through.

The Arnaut Brothers repeated on their Palace return. Ted Lewis and his third week were an applause riot. Anna Wheaton and Harry Carroll followed and the spot mitigated following a turn with music.

Miss Wheaton registered solidly with *Cinderella Have You a Kiss For Me? Poor Little Butterfly Is A Fly Girl Now*, with Carroll sending over At the Dixie Military Ball and a medley of his songs. Berk and Valda closed with a dancing exhibition; held attention Monday afternoon.

MARK.

Ted Lewis and Jazz Band Part Company at Palace This Week.
Ben J. Fuller, Australian Circuit Manager, Now in New York.
"Overseas Revue" Plays One Week West as a Full Road Show.
Loew Houses Join Vaudeville Theaters in Advancing Admissions.
Keith Vaudeville Circuit Heads Have Union Trouble in Columbus.

GAZING AT THE STARS

VAUDEVILLE WAS NOT AFRAID

Strike Talk Last Week That Variety Theaters Would Be Tied Up Not Taken Seriously

SOME hours before the managers and actors got together, kissed and made up with Al. H. Woods one of the first to pass the cigars on the settlement there was talk that vaudeville was to be entered and forced into the then strike conflict, with the aid of the Actors' Equity expected to bring about results that the White Rats' Actors' Union had failed when it conducted a strike. At no time was vaudeville scared, the interests being prepared to meet any eventuality that might have occurred, although secure in the belief that the Equity had all the trouble it wanted in keeping up its own fight against the legitimate managers.

The Associated Actors and Actresses of America, which combines the White Rats and Equity as an affiliated body with the American Federation of Labor had called a meeting for midnight at the Amsterdam Opera House (44th Street) last Friday but this was called off by the executives as efforts were then under way for an immediate settlement of the strike. At this proposed meeting the word had been passed that vaudeville was threatened and that steps would be taken at the meeting to pounce upon the Keith interests, the Pantages Circuit, as well as all other variety circuits.

The Keith theaters had been the center of a strike project before so the heads were not one bit frightened according to the unconcern felt around the Palace Theater building last week.

It was talk that the stagehands, motion picture operators and musicians were as a unit for tying up the vaudeville houses but this was not taken seriously as they were working before when the White Rats were in the A. F. of L. and the mechanical stage crafts refused to go out in sympathy.

Palace's New Prices

The Palace's new schedule of fall and winter prices went into effect Monday, the increase not being of the proportions to cause any undue alarm at the boxoffice. The attendance Monday afternoon was as large as formerly, with many standees and not a single holler made on the increase in admission. The Palace now has a new program, the distribution now being made by the Advance Advertising System, with Leon J. Rubenstein editor and Leon Bee, advertising manager. The Palace also has bedimmed the new illuminated annunciator at the house where cards, bearing the names of the acts are shown in order as show progresses.

. . .

Garden Pier Closes

The Garden Pier, Atlantic City, which chalked up one of the biggest seasons financially the Pier has ever experienced, closed its season Saturday night. The Globe in Atlantic City, which has been offering vaudeville, may wind up its bookings this week as the strike is over and new shows are knocking for admission. Johnny Collins has been sending shows to both houses.

. . .

Joe Gold's New Musicians

Joe Gold has gotten a brand new playing combination together for the new season of Sophie Tucker at Reisenweber's, with Gold engaging three new men from Chicago who are considered instrumentalistic wizards and are adepts when it comes to playing jazz. The Gold outfit is working in the new Tucker Room.

. . .

Ends Overseas Tour

Willard, known as "The Man Who Grows," is back in New York after a long and eventful tour with an overseas entertaining unit that was styled through the battle sections as The Man Who Grows Vaudeville Company. Willard and his contingent entertained exactly 781,000 soldiers, according to army statistics. The countries visited since last March a year ago were France, Belgium, Holland and Germany.

Henderson's Extra Week

Henderson's, Coney Island, winds up its vaudeville season this week, with returns for the summer away over on the right side of the ledger. With the annual Mardi Gras week scheduled for what will likely draw the largest crowds of the year to the Island, Carlton Hoagland and Johnny Collins have leased the house for one week, offering the original Mack Sennett Bathing Girls and the Sennett film, "Yankee Doodle in Berlin." Hoagland is manager of Henderson's while Collins is the vaudeville booker who has arranged Henderson's shows this summer. They have Henderson's for just the Mardi Gras week with lease arranged on a percentage basis, with two shows given nightly: 7:30 and at the conclusion of the nightly parade at 9:30. As Hoagland and Collins know Coney crowds like a book the investment is bound to pay.

. . .

Quaid's Song Contest

William H. Quaid is on deck this week with what his lobby artist designates as The Old and Modern Song Competition which gives the song publishers a chance to bring out the worth of the newer compositions. But the best part of the whole thing is that Quaid is making the contest boost the shekel count-up in the boxoffice at the 5th Avenue.

. . .

Advertising Wilkie Bard

Among the "Coming To the Palace" acts listed by the new program booklet appears the name of Wilkie Bard. This famous English entertainer is expected to reach New York later in the season, contracts reported as having been signed for his appearance on this side.

. . .

Chicago Houses Announce Prices

The Majestic in Chicago announces that its price will be $1.50 top for every night during the week, while the Palace announces that the prices, except Saturday and Sunday nights, will be $1.00 and $1.50 on the last two mentioned nights.

New Brighton Closes

The New Brighton closed its summer season last week, with the farewell week's business surpassing all former weeks for that same period. Manager George Robinson would have liked to have kept open this week with Nan Halperin as the headliner, Miss Halperin having proved a drawing card on the final week, but the Brighton's contract with the Keith Vaudeville Exchange prevented. All things considered it has been a glorious season financially at the New Brighton. The shows have given immense satisfaction thereby reflecting much credit upon the booking ability of Johnny Collins.

. . .

Sophie Tucker Resumes Season

Much refreshed from a happy vacation, at the new Sophie Tucker Room at Reisenweber's, Wednesday night, September 10. Miss Tucker received a great reception from the numerous friends who gathered to welcome her back at the popular uptown place. Miss Tucker has a busy season planned as she is to also be with the McIntyre and Heath show this season.

. . .

Mae West in Vaudeville

Mae West is in vaudeville again. She was expected to start trouping with the Arthur Hammerstein "Some Time" show, which is scheduled for an early Chicago opening. Miss West is due at the Palace within a few weeks, her date there being changed owing to her new turn not being ready, the Ted Lewis jazzists getting the substitution. Miss West, with a pianist and a jazz instrumentalist, broke in her new act at Newark this week.

. . .

New Song Published

The Fine Arts Department of Jos. W. Stern & Co. has just turned loose a brand new song entitled *Since First You Smile On Me*, by Frank H. Grey and Bernard Hamblen. Among the first to obtain it for general public use was Paul Althouse, tenor of the Metropolitan Opera Co.

. . .

Al. Bryan Hurt

The son of Al. Bryan became involved in a verbal controversy with a soldier named Mike Donaldson, lately returned from overseas, in front of the Hotel La France Sunday and when Al. Bryan resented what the soldier was saying the latter is alleged as swinging a blackjack and knocking the song-writer cold. Bryan, senior, was rushed to the Polyclinic Hotel where grave fears were entertained the first part of the week as to his recovery.

. . .

Eddie Pitts a Benedict

Wedding bells are ringing today for the genial young Edward J. Pitts, cashier of Keen's Chop House, Pitts and Miss Patricia Kelly, a well-known dancing instructor, joining in wedlock at St. Malachy's in 49th street. Paul Henkel, manager of Keen's (107 West 47th street) took especial pains to see that Eddie got a good sendoff.

. . .

Write Song for Janis Film

Bert Kalmar and Harry Ruby have written an original song to Elsie Janis' new motion picture feature, "A Regular Fellow."

BOOKS TWO HOUSES

Lillian Bradley Placing Full Shows in Jersey Towns

Since moving her offices from the Knickerbocker Building to the Astor Theater Building, 1531-1537 Broadway (Suite 503) Lillian Bradley in addition to placing acts in cabarets, clubs and revues, has obtained the bookings for a number of out-of-town theaters, with the Lyric, Red Bank, N. J., and the Ferber Theater, Lakewood, sending full shows there each week, Red Bank playing a bill three days and Lakewood one.

This week Miss Bradley had practically completed negotiations to also book a vaudeville show into North Arlington, N. J., a two days' stand.

Miss Bradley has just placed Dooley and Naulty, dancers, with Churchill's cabaret, these boys also being scheduled to join a New York show later; James Fitzpatrick, the "man who walks on his head," who does the shimmy upside down, with the Palais Royal as well; Marie Calvert, a dancing violinist, with this same show.

Incidentally Miss Bradley plans to do considerable concert work this season, Miss Bradley being a coloratura soprano of repute.

Associated with the Bradley Office is Vincent Miano, who is in charge of the special orchestra department, Miano being the musical director at Churchill's where his music is one of the big features of that popular dining place.

. . .

Frisco Balks at Spot

When Frisco reported for the matinee Saturday at the Riverside, he was assigned the closing spot on the bill, and right then and there the shimmy artist registered a strong verbal kick. Edward Darling met Frisco and told the dancer some things that he did not know about the booking and managerial end and Frisco capitulated. What Darling told Frisco would make good reading for other vaudevillians.

. . .

Jim Horan's New Plans

James Horan, the well known writer, whose comedy sketches have long been featured in vaudeville, is now associated with the firm of Buckley & Sullivan, Horan to write, direct and produce new acts for the B-S firm. The first of the Horan acts will be "That Night," a dramatic novelty, which will employ five people. Horan formerly had his office in the Putnam Building.

. . .

"When Dreams Come True" Rehearsing

"When Dreams Come True," which for several years has been playing the road in complete production form, has been placed in rehearsal by Coutts & Tennis as a vaudeville tabloid and will be booked by John E. Coutts through the New York offices of the C. & T. firm. So far there is no arrangement for a road show of "Dreams" this season.

. . .

Boosting New Fox Trot

The Daniels & Wilson company is now booming a brand new fox trot, *Peggy*, that is the joint work of Neil Moret and Harry Williams. According to reports it looks like a big winner from the first hurdle.

MULLEN AND FRANCIS, FRANK CONROY AND OTHER NEW ACTS

Mullen and Francis

Yessir, it's the same plumpish Jim Mullen that formerly worked with Alan Coogan and his new vaudeville partner is Anna Francis, with the pair making their vaudeville kowtow to the Broadway crowd at the Fifth Avenue. In framing the new turn Mullen works along the lines formerly employed with the dancing Coogan, Miss Francis working "straight" throughout and joining in on a song or two that depends on the lyrics for the kick. Mullen kids, muggs, clowns and does his familiar grinning, crying and laughing with the results at the Fifth Avenue to the favor of the new act. They do several of the former Mullen and Coogan "bits" with Mullen having a number alone entitled *Oh Mother I'm Wise* that was good for intermittent laughter. Miss Francis has a prepossessing stage appearance and a personality that works well with big Jim Mullen's stage antics, all-in-all the Mullen and Francis team will work much smoother and easier as time progresses. Mullen is a happy-go-lucky chap in his stage demeanor and that is a big asset any time when his stage fun is harmless, inoffensive and funny.

MARK.

Warren Bartholomeu

Warren Bartholomeu introduces a monologue that would be considered over long even were it replete with laughs, but Mr. Bartholomeu has neglected to include but one joke that gets a laugh. And this one is much rougher than those usually told in vaudeville theaters, barrooms being their natural habitat. With an entire change of material, Bartholomeu would undoubtedly deserve bookings, as he has personality and a purring Western dialect that is pleasing to listen to. TIDDEN.

Brooks and George

Shelton Brooks, the clever negro song writer and singing comedian, has as a team mate one Horace George, a clarinet player, who blows a mean tune. Brooks is, however, the whole act, which is as it should be. It is a distinct pleasure to witness his work. He sings, accompanying himself on the piano, two of the best comedy songs we have heard in a long time. The act's climax is a medley of songs written by Brooks, among which was *Strutter's Ball,* played by the composer on the piano and George on his clarinet. TIDDEN.

Skipper and Kastrup

George Skipper and Myrtle Kastrup have a singing turn, interlarded with some patter and including some hokum at the end that will go in popular price theaters. The songs they use, three in number, are probably exclusive, as our frequently retentive memory does not recall them as among the some thirty odd million numbers we have heard. The pair harmonize especially well, which of course is an added attraction. The hokum at the end is amusing and consists of fake magic, done incidentally to a Chinese song.

TIDDEN.

Gertrude Rose

If an opportunity is given this young singer and comedienne, there will be another name to put on the list of famous comediennes. She sings like Eva Shirley, puts over a number like Sophie Tucker, her characterizations are as clever as Lillian Fitzgerald's and her personality is a la Cavanaugh. With better material she would undoubtedly make a hit on big-time. NURNBERG.

Suzanne and Ernest

Suzanne and Ernest present a very acceptable opening act for family theaters. Although the two entertainment ingredients making up the turn would seem to mix about as well as oil and water, the pair have done as well as possible with such opposites. Ernest is a rapid crayon artist and Suzanne is a dancer, working mostly on the tips of her toes. The artist draws while the dancer makes costume changes, and at the climax he does a short dance with her. Both of them do their work well. TIDDEN.

(*New acts continued on page* 1478)

HARLEM OPERA
LAST HALF
Successfully opened by the rag picking Brightons.
Earl Ricard sang well, & Bessie Rempel held parley with old John R. Mephistopheles.
O'Connor & Dixon did a good rough house. Janet of France, by her songs, raised our estimation of the French one mile. J. C. Mack made a funny old lady.
By Ed Randall.

81st STREET HAS FEW GOOD ACTS

Rainbow Cocktail and Sissle and Blake Score

A house that was somewhat less than half filled greeted the bill at the 81st Street theater Monday afternoon and as is usual in such cases enthusiasm was at a premium. The show itself belongs in the more-or-less big time category, with two acts achieving genuine success. The Rainbow Cocktail, the daintily written and staged musical fantasy, was the feature, and that pair of dusky songsters, Sissle and Blake, carried off high honors. The descriptive number by Jim Europe and *Mammy's Little Chocolate Colored Child* are both musical gems.

The Four Meyakos opened the show with a varied act, including acrobatics, violin playing, singing and dancing. The act is clever and lives up to its billing, "A Surprise from the Orient." Harry Masters and Jack Kraft were in second position with a fairly entertaining dance offering. Marshal Montgomery, prince of ventriloquists, held the attention of the house throughout his act.

Not the least number in the show was Drdla's *Souvenir,* played by J. Walter Davidson and his orchestra. It made the intermission anything but dull. Operations were resumed by Travers and Douglas in a moderately amusing sketch called "Morning Glory," and Sissle and Blake and the Rainbow Cocktail completed the bill. MARTIN.

* * *

Strong Headliners Top First Half Bill at 23d St.

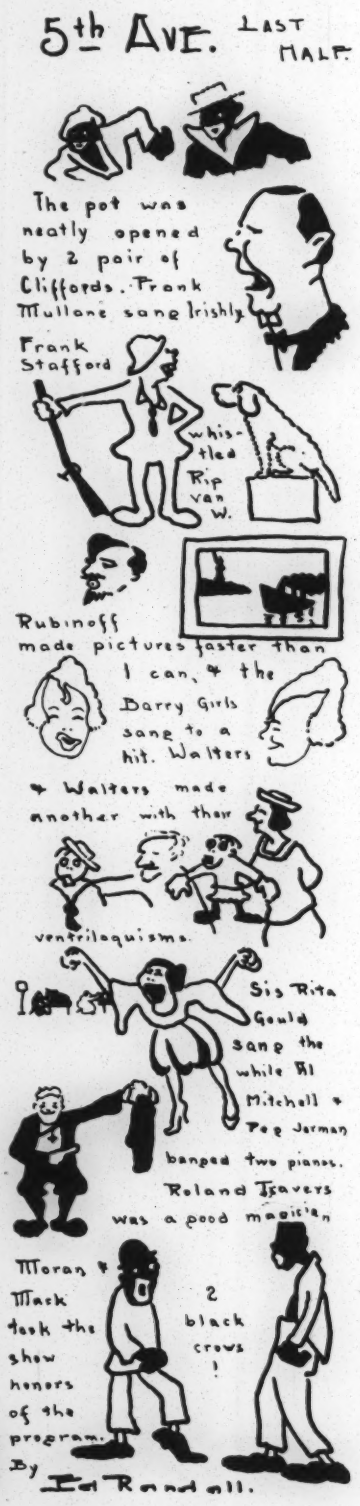
The program for the first three days of the week at Proctor's, Twenty-third Street, has two headline attractions of unusual entertainment value, being Lady Tsen Mei and Williams and Wolfus. The supporting bill, of four acts, does not bear comparison with its features, but the Chinese songstress and the Williams-Wolfus team compensate thoroughly for the weakness of that which preceeded them.

Lady Tsen Mei was as appealing as ever and had no difficulty whatever in making a huge success. Among the songs she used were *I'm Forever Blowing Bubbles* and *He's Had No Loving For a Long Long Time.* Herbert Williams created a laugh riot, as is to be expected. He and Miss Wolfus were called back for many encores and even then the audience did not want to let them get away.

The Brads, a man and woman comedy acrobatic team opened the bill. Their work was meagrely appreciated, as their comedy was not funny. Warren Bartholomeu's monologue did not meet with the response of but one laugh and he occupied the stage an interminable length of time. Harry Leonard and Jessie Willard took the edge off their act by bursting into long and hearty laughter themselves after each gag attempting to force the house into the same feeling, but the house seemed to resent it on Monday afternoon. Hazel Harrington's rather banal sketch left the crowd rather cold. TIDDEN.

Gertrude Rose Scores at Steinway Last Half

A bill consisting of six short acts with Gertrude Rose as the headliner, graced the boards of the Steinway, last half. Miss Rose possesses a piquant personality, and her singing is irresistible. She is certainly a gifted comedian. One of her numbers was *She's Just Like Sal* by Bert Fitzgibbons. George L. Cohan (not related to George M.) was the clever artist at the piano. Estelle Lyke opened the bill with a song and cartoon act. Beckridge and Francher were next. Good singing and dancing and funny banter won them applause. Peggy Love and Antone Ingrao, pianist and tenor respectively, put over operatic and classical numbers. Rose and Stewart won success with their comedy. Frank Russel on the ring was an effective climax to the bill. NURNBERG.


5th Ave. LAST HALF
The pot was neatly opened by 2 pair of Cliffords. Frank Mullane sang Irishly.
Frank Stafford whistled Rip van W.
Rubinoff made pictures faster than I can, & the Darry Girls sang to a hit. Walters & Walters made another with their ventriloquisms.
Sis Rita Gould sang the while Al Mitchell & Pop Jarman banged two pianos.
Roland Travers was a good magician
Moran & Mack took the show honors of the program.
2 black crows!
By Ed Randall.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

I'm a Dreamer Always Chasing Bubbles	Creole Fashion Plate
They Get By If They're Beautiful	Shirley Sisters
The Hand that Rocked My Cradle Rules My Heart	Belle Baker
Tents of Arabs	Three Melody Maids

Plenty of Variety at Steinway First Half

A good entertainment was provided the patrons of the Steinway during the first half of this week. Anna Waverly opened the bill with a few songs and then gave a remarkable exhibition of ventriloquism by using two dolls. Joyce and Geary sang their own number, *The Battle of Paris,* which made a great sensation in the Gaby Deslys Revue in Paris. These two men are fairly good singers and with a little more touching up in material should soon be ready for big time. They sang Jack Mills' song, *I Don't Want a Doctor* and won their audience thereby. Daisy Montague, a captivating young woman singer, gave an unusually brilliant vocal act. Ward and Woods appeared in a sketch called the "Book Store." Their efforts were awarded constant laughter. The next hit of the show were Brower, La Homa and Brower, who jazzed their way into the hearts of the audience. The two Browers with their violin and saxaphone delivered *Take Me to That Land of Jazz.* La Homa played the piano, not remarkably but well, and sang some of the latest hits, making an effective ending to their act. The bill was closed with an exceptionally clever juggling demonstration by Le Roy and Goldie. NURNBERG.

• • •

Hot Weather Took Starch Out of 5th Ave. Bill First Half

Old General Humidity hit New York the same day the city extended the glad hand to General Pershing. The former took the starch out of the 5th Avenue bill Monday night and the entertainers showed the stress of working in midsummer heat.

The show was a fairly good one, with music predominating. There was sufficient comedy in several sections.

The biggest act on the bill was "Rubeville" with a dash of rural comedy and a bigger dose of brass music that found big favor. Scamp and Scamp opened the show and got along nicely. Otto and Sheridan were second and offered a mirture of songs and piano music that was well received. One amusing number was the nickel and dime store satire sung by the bigger woman. It had a tag line, *At the 10c Store* with the women also doing well with *Mary, Mary, You're The Girl For Me.*

Walter Weems works in whiteface. He talks. Has a southern accent. He plays a horn. Plays it well. Bessie Rempel Players (New Acts.) Bert Howard, with a line of patter and piano stuff similar to that he has done for years, did fairly well. Howard has several monologistic "bits" that need attention.

After the Rubeville band played some merry tunes, Mullen and Francis appeared; reviewed elsewhere. Sylvia Loyal and her birds closed the show effectively. MARK.

Montgomery Heads Last Half Program at 23d St.

The piano-playing contests held every Wednesday evening at Proctor's Twenty-third Street, which were inaugurated two weeks ago, have proved a huge success.

Marshall Montgomery, who, if we may be allowed a moment's personal prejudice, we consider puts all other ventriloquists in the background, headlined the bill offered the last four days of last week. Next to Montgomery the act which seemed to take the best was that of Shelton Brooks, the song writer, who has Horace George, a clarionet player, with him. Another turn that was well liked was the Chinese Jazz Trio, who dispensed some fifteen minutes of interesting entertainment. Smith and Kaufman sang well, but there is room for improvement in their patter. George Skipper and Myrtle Kastrup were considered adequate. The exclusive songs played and sung by Elizabeth Otto and Elaine Sheridan were liked immensely, and the popular numbers they did, which included *Stephen Got Even* and *Mary* went well. Suzanne and Ernst were a fine opening act. TIDDEN.

PROCTOR'S 125th
Last half, Anthony whistled on his thumb.
Jules & Annette Garrison were as poor as ever.
Roger & Lum played pranks & sang well.
Billie Seaton sang jingles with Ray Traynor pianoing.
Mrs. Eva Tay saw with a blinder.
by Jimmy Lucas was a riot.
By Ed Randall

ALHAMBRA'S SECOND PROGRAM FINE

High Standard Set for the Rest of the Season

No less than six of the nine acts on the Alhambra program this week, the second of the Harlem theater's new season, are standard commodities in the two-a-day. They are Nonette, who holds down the headline position, Homer Mason and Marguerite Keeler, another Homer, Homer Dickinson and Gracie Deagon Harry Kranz and Bob La Salle, Shirley Sisters and Ed Gallagher and Joe Rolley.

The bill got a dancing start, first with the Dancing Dorans and then with the Shirley Sisters, in number two. The latter team also sing and included among their songs *I'm Forever Blowing Bubbles, High Brow Babies Ball* and *They Get By If They're Beautiful.* From this time on the programmed order of events were switched. The A. and A. Producing company's production of Frances Nordstrom's jazz comedy, which is not a standard act yet but will be right away, played in the spot that was to be occupied by Gallagher and Rolley, who brought down the house just after the intermission, with their excruciatingly funny military travesty, "The Battle of What'stheuse." Kranz and La Salle nearly stopped the show. The Harlemites went wild over La Salle's imitations of popular dancers. Their songs were well received, especially *Wait Till You Get Them Up In The Air Boys.* The crowd was sent out in the intermission still laughing at and with the Homer Mason-Marguerite Keeler sketch travesty on the eternal triangle.

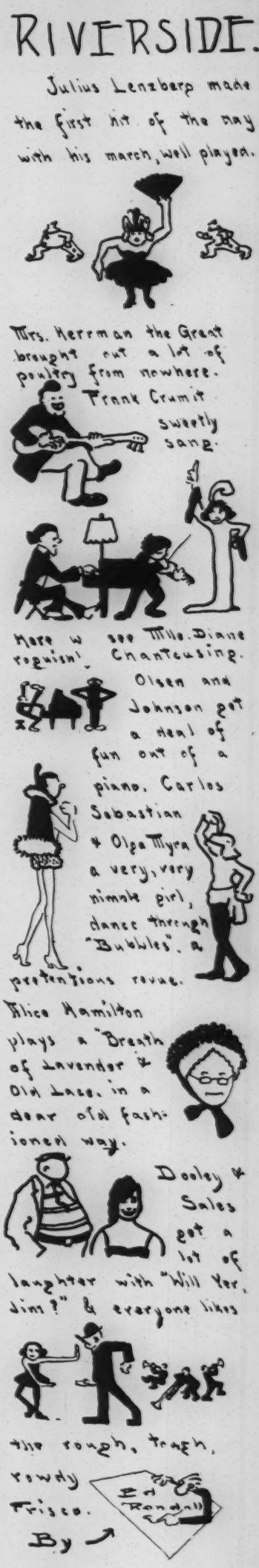
Nonette proved that she was justified in being featured as the headliner. She seemed to be in better voice on Monday than usual, which is saying a good deal and her violin playing caught the fancy of the audience, as it has never failed to do. *Nobody Knows, Nobody Cares* was one of her most popular numbers, but at that she does it in a way that would make a song not so good a success. Homer Dickinson and Gracie Deagon were next to closing. Why say more? They are a knockout always. The Sculptor's Garden, an unusually picturesque posing act closed. TIDDEN.

• • •

Tate's "Fishing" Tops 58th St. Last Half Bill

Harry Tate's "Fishing," well known in the two-a-day for many years, was the headline attraction at Proctor's Fifty-eighth Street the last half of last week. The cast now playing it does not seem to be able to make it as humorous as it was before, with the exception of the old man. However, a thorough laugh success was made by Frank J. Conroy and his assistant, H. H. McCollum, in their fake crystal gazing.

The balance of the bill made only mild hits. Russo, Theis and Russo started the entertainment with good clog dancing act. Tom McRea and his partner did a racing dialogue which contained some good lines. Bill Dooley danced, sang and imitated fairly well. Conne and Albert worked hard, but the part of the turn that seemed to be liked the best was the pert vivacity of Miss Albert. TIDDEN.


RIVERSIDE.
Julius Lenzberg made the first hit of the day with his march, well played.
Mrs. Herrman the Great brought out a lot of poultry from nowhere.
Frank Crumit sweetly sang.
Here we see Mlle. Diane rapidly Chantcusing.
Olsen and Johnson got a deal of fun out of a piano. Carlos Sebastian & Olga Myra a very, very nimble girl, dance through "Bubbles", a pretentious revue.
Alice Hamilton plays a "Breath of Lavender & Old Lace, in a dear old fashioned way.
Dooley & Sales got a lot of laughter with "Will Yer, Jim?" & everyone likes
the rough, tough, rowdy Frisco.
By
Ed Randall

COMEDY ACTS AT THE COLONIAL

Lewis and Gould, Arthur Havel and Barr Twins Headline

Flo Lewis and Jay Gould transferred their Chinese fantasy from the Palace to the Colonial this week, where they scored just as strongly as at the Longacre Square house. The act improves with time, the chorus working with more vim and speed. The little toe dancer was especially favored by the audience. Miss Lewis is a captivating soubrette, and Mr. Gould works hard every minute to put the number over. The act is one of the best of the miniature revue now in the two-a-day.

The Barr Twins have a dancing turn that will make them very popular in the vaudeville houses. Possessing personality and a varied program they can manipulate steps with the best of 'em. Their hit at the Colonial was emphatic. They effect many changes of costume to illustrate their offerings, among which is a modern romance, an old-fashioned number and an Oriental dance. Bud Bernie was an excellent accompaniest. Hermione Shone and Jack Denny presented a sketch, "Peggy O'Brien," which ridicules none too effectively, various aspects of the vaudeville stage.

Arthur Havel and company also have a comedy playlet, this one centering about two boys who are playmates. One is the darling of his mother, a little Percy of the parlor, while the other is a thorough little ruffian. Needless to day the rough person tries to hand Percy a lesson only to receive the surprise of his life. There is good comedy in both dialogue and contrast of type, and Havel and his assistants make the most of it. Fallon and Brown are present with a comedy act which is chiefly concerned with the part they played in the war. Stanley and Birnes offer entertaining dancing numbers, which, though not novel, are quite refreshing. Will Ferry in his contortionist act, "The Frog," opened the show. REID.

* * *

ORPHEUM BILL

Many Good Features Are Seen in Brooklyn Show

Jack Hanley started the show with his comic juggling act. The juggling was nothing extraordinary, but his antics were very humorous.

McMahon and Diamond, with Ethel Rosevere, presented a song and dance act. Mr. Diamond scored with his clever eccentric dancing. Some fine music was furnished by the Jazzland Naval Octette. These gobs certainly can play, and they know how to sing, too.

Brendel and Bert scored well in a comic act in which Mr. Brendel portrays a Swedish character.

Craig Campbell, the popular tenor, rendered some fine music. He sang his composition called *I Love You.*

The Cameron Sisters gave a series of new dances, every one of which was cleverly executed.

Lew Dockstader, the old famous comedian, delivered a humorous monologue.

The Breen Family closed the bill with a novelty act that was a queer combination of juggling and dancing. HUSTED.

Frank J. Conroy & Co.

Frank J. Conroy, who will be remembered as the long time partner of George Lemaire, introduces an act that is of the same type always used by Conroy and Lemaire. Although it depends upon its lines for the comedy, the act has a plan of action behind it and is not merely a long line of gags strung together with no relation to each other. It concerns the attempt of one negro to get the money the other flashes on him. He does it in a fake seer's fortune telling parlor. At least until the mulcted one realizes the bluff and calmly knocks him for a goal.

It is hardly necessary to go deeply into Conroy's comedy methods. It will suffice to say that he was the same old Conroy you all know. The material he used in the turn is not as good now as some of the Conway and Lemaire acts, but such an astute showman as he is will know where to do the pruning and it is undeniable that he will build up the stuff. The man appearing with him, H. H. McCollum, is an excellent performer and is more than just a helper or feeder. TIDDEN.

Tom McRea & Co.

Lately we seem to do nothing but find fault with parts of acts that are really extemporaneous to the acts themselves. The latest captiousness concerns credit where credit is due. More than ever recently men and women have made appearances in vaudeville with hard working single assistants, and sometimes as good as the principal, although they do not have the cream of the material, who never receive anything more than just "Co."—such as George Hokum and Co. for a two-man act. Real artists are not afraid to share honors with their helpers.

Tom McRea and Co. includes a man that deserves having his name on the billing. The material the duo dispense is patter about racing, with the scene in a paddock and McRea impersonating a tongue-tied jockey and the unnamed man a tout. They also do some business with money, the kind seen for many years in burlesque. The turn finishes with a dancing pantomime baseball game. TIDDEN.

Bessie Rempel Players

We have seen Bessie Rempel in a number of playlets and we must give the young woman credit for the sincere, painstaking manner in which she tries to keep abreast of the times and give vaudeville something new In her new offering, "The Woman Eternal" Miss Rempel strives mighty hard to drive the old, old moral home that was handed down to us since the day the Ten Commandments were given official release namely "Thou Shalt Not Steal." There is much talk and a bale of explanation. The characters for the most part are well taken, with Miss Rempel handling the main role of the slangy wife and practically holding up the theme of the skit throughout. The sketch is bound to prove a novelty in the pop houses despite its loquaciousness and of course it has a moral that cannot be denied. The act was well received at the Fifth Avenue. MARK.

BUSHWICK PROGRAM

Many Headliners on Generally Good Bill

Camillas Birds opened the show. The antics of the cockatoos pleased everyone. The melody venders, Raymond and Schram, drew the first grins with a lot of merry patter. Eddie Barto and Florence Clark presented "Columbia and Victor" and entertained with a lot of fun in a music shop. A. Robins and partner, the walking music store, scored next. As a fitting conclusion before the intermission, Lee Kohlmar & Co., presented "Two Sweethearts" and everybody fell in love with them.

After intermission Muriel Morgan and Minnie Kloter appeared in dances and songs. They scored most with their song *Wonderful Boy of Mine.* Florrie Millership and Alfred Gerrard then presented a "Musical Comedy Review." As a dainty little Japanese maid, Miss Millership sang *Buddha* and won great applause.

Clifton Crawford was absent because of illness and his place was filled by Al Berkan and Flo Bert, and Al is good. Inside of one minute he had the house following him from laugh to laugh. Miss Bert got quite a hand with *Dixie.* The act was real entertainment. Great Koban & Co. concluded with a very difficult balancing act. HUSTED.

* * *

Fair Bill First Half at Proctor's 125th Street Theater

The bill is about fair enough with which to get by at this, a neighborhood house. Brooks and George are black-face comedians of natural Ethiopian quality. Moralis and De Voye open the show, and Kelly and Klein, hand ancient and modern jests, called from the press of the world in the well-known Irish-Jewish manner. They sing *Tell Me Why* rather well. Dunn and Valeska are a team of a short man and a pretty blonde type of girl with a good voice. Mack and Earl dance and sing well and the Seven Military Maids ring the curtain down in true stage formation, with pretty costumes and intricate drills. RANDALL.

* * *

First Half Program at Harlem Opera House

Walton and La Pearl open the show with a strong man act, lifting the lady about as if she aint. Frisch and Grossman are two likeable boys with white trousers from France that sing the *Cootie Crawl.* Walters and Walters are positively charming with a most unusual ventriloquist act; Clinton and Rooney sing and dance to the national air of all Rooneys, *The Daughter of Rosie O'Grady.* Pressler, Elaiss and Saxe give some athletic music of the tin-pan variety called jazz, and the Sherman and Votoing Revue closes the bill. RANDALL.

* * *

58th Street First Half

Jaison opened the program by originating again his celebrated "Lemon Trick." Hendrix, Belle Isle Company gave the little sketch "The School Master. The Three Kings won applause as rubes and the Frisco Trio sang a lot of melody; Barbette strolled about on a tight wire as if on a shopping tour and surprised the audience by being a female impersonator. RANDALL.

THE ROYAL HAS EXCELLENT BILL

Every Act Scores Hit of the First Order

A better bill of vaudeville acts than the one at the Royal may at some time have been put together, but it is not an easy task to remember when. From overture to exit march laughter and applause are in order.

Jimmy Hussey and his shimmy police station probably take first honors. Hussey's songs and his manner of singing them are already vaudeville classics. Tot Qualters with her beauty and charm, William Worsley with his voice, and the shimmy cops with their jazz machines surely help to make up a corking act. Jack Inglis, who preceded the Hussey skit, appeared as one of the jurors Tuesday afternoon, and also announced the showing of films of Pershing's arrival, which made three bunches of laughs for him. His act is a comedy riot. And speaking of riot, there is James C. Morton and his tribe. For those who like dainty and delicate comedy he is a good one to avoid, but for those who want to laugh long and loud and have a thoroughly good time, he is to be heartily recommended. And the remainder of his tribe gives him fine support. Phil Baker followed him and proceeded to stop the show for about the 'steenth time. He is greatly aided by an accordeon, a personality, and a plant. Particularly effective is the "Shooting of Dan McGrew" number. Elizabeth Murray proved another tip-top entertainer with her familiar method of singing character songs. The darkie numbers, *Alexander's Band Is Back in Dixieland* and *At the Dixie Jubilee,* are particularly well done, though her Irish girl who is forced to exclaim *Don't Do That* is also delectable. Jeanette Hackett and Harry Delmar in "Their Studio of Dance" have an offering that is full of pep and goes over with as big a bang as it deserves, which is saying a good deal. Others on the bill were Bigelow and Clinton, that congenial pair of songsters who call themselves "The Two Jesters"; and Pielert and Scofield, who close the bill with an exceptional juggling turn in which Miss Scofield's line of chatter is a distinct attraction. MARTIN.

* * *

All Acts Good on Jamaica Bill Last Half

Little Yoshi first on the bill was also first in the honors of the evening. He is a human "rubber band," and Feiber and Griffin scored another hit by their lackadasical patter. The young lady is a dashing brunette and she sings well. Two of their numbers were *Oo La, La, Wee, Wee,* and *Take Me to That Land of Jazz.*

Tracy and McBride were next. Miss Tracy furnished a laughable travesty in her characterizations. The "he" part of the act was nothing out of the ordinary. The second best bet of the evening were Conroy and O'Donnell, who worked hard and well in their comedy dialogue "By Parcel Post." Their jokes were new and their parody on *Smiles* was enthusiastically received.

Phil Baker, his accordion, and his assistant in the box were a riot of fun. Kenny and Corinne in pretty dances and exquisite scenery closed the show. NURNBERG.

IN THE SONG SHOP

BY E. M. WICKES

Personals—Preachers Latest to Adopt Popular Songs—Anita Owen Gets $30,000 for Three Waltzes—A Good Idea Is Good for More Than One Big Song Success

Eddie Ross has joined the professional staff of Jos. W. Stern & Co. He said that this makes the fifth change that he has made in twenty-two years. Looks like Eddie is one of the birds who imported popular songs into this country from Hoboken. At present he's injecting most of his "pep" into *I Can't Get a Chicken,* the latest comedy-nut song issued by Stern & Co.

Preachers Adopt Popular Songs

Years ago if you expressed a liking for popular songs you were put into the class with lowbrows, illiterates and half wits. Popular song lyrics were considered the lowest form of literary expression; they had to be placed in the literary class, owing to the fact that once in a while the lyric had sane rhymes. Some publishers in the game were ashamed of their business. They were supposed to be degrading some minds and preventing others from becoming lovers of the classics. The publishers were considered about as useful to the country as an unlicensed dealer in opium. In those days if one sang a popular song in one of the Y. M. C. A. rooms he was looked upon as an undesirable citizen—sort of a moral leper.

But times have changed. The war proved that popular songs have a place in every-day life, for it was the popular song that keyed up the morale of the highbrow and lowbrow in the army. And strange to say, the Y. M. C. A. was one of the first to recognize its value.

But who ever dreamed that preachers would use popular songs in connection with their regular service? Well, it has come to pass, and prohibition doesn't get credit for it. Every Sunday afternoon there is a song and religious service held on the Albany Day Line. Before and after the sermon, the congregation, made up of passengers, sings *Nearer My God to Thee, Smiles, Till We Meet Again, I'm Sorry I Made You Cry,* and other popular numbers of the better grade. And the best part of the affair is that the congregation enjoys the sermon and the songs. Other preachers in other parts of the country are adding popular songs to their services, which means that the popular song has at last come into its own.

Years ago, however, when the Salvation Army utilized popular melodies with new words to draw the crowds, the average man laughed at it. He didn't realize at that time that the Salvation Army was about fifteen years ahead of the times.

The Snyder Song Service is building up a reputation for turning out songs in record time.

Darl MacBoyle, the song writer, has nine acts working in vaudeville. MacBoyle says that the public doesn't appear to care for anything but songs, pretty girls, and laces.

Harry Ferguson is now the quartette man for Jos. W. Stern & Co.

Anita Owen Gets $30,000

Before you learn how and why Miss Owen gets this amount you'll have to read the prologue. It follows:

Recently Jazz has been getting quite a razz from the oracles who decree just what the American public will adopt from season to season in the way of dancing music. But sometimes song writers and publishers, who get closer to the people than most professors, especially the musical birds, don't pay any attention to the oracles and put out just what they like. You know when Jazz and Blues get the public, the highbrows in music have to study personal economics. And it's a job that most of them don't like.

So at the meeting of the American Society of Professors of Music recently held at the Hotel Majestic it was decreed that Jazz must go—it must take a back seat and make room for the peace waltz. It is a combination of the old fashioned waltz with a few twists from the newer stuff thrown in to give it "pep."

The professors feel that the old waltz has been contaminated by Jazz and Blues and intend to bring it back to its former place in the hearts of the public. All of which means that the waltz is in for a big boost this season.

A new publishing concern with a millionaire bank roll became alive to this fact and started out to dig up some wonderful waltzes — simple waltzes and waltz songs like we had ten or fifteen years ago. The head of the concern discovered that Anita Owen, composer of *Sweet Bunch of Daisies,* and other big waltz hits, had three wonderful waltzes. He went after Miss Owen, listened to her new waltzes, and after a brief talk purchased her three numbers for $30,000. And when Miss Owen was called upon to produce proof she showed the check—a certified check made out to her for thirty thousand dollars. Several who have heard the songs say they are wonderful and should equal the sales of any songs that have been on the market during the past ten years. Miss Owen is to be congratulated.

Ed. Rose, author of *Oh, Johnny!"* and other hits, has signed up with Irving Berlin, Inc. Some folks in Melody Lane are wondering why so many good writers have broken away from McCarthy & Fisher during the past two months.

John William Kellette has just placed a new song with Gilbert & Friedland. For a man just breaking into the song game Kellette has done remarkably well. Jos. W. Stern & Co. has brought out *Bubbling Over,* by Kellette, and Remick has *Fallen Idols.* Kellette, by the way, is the author of *I'm Forever Blowing Bubbles.*

One big jobber said that *I'm Forever Blowing Bubbles* is the biggest seller he has had in fifteen years, or, in fact, since he's been in the business.

A Good Idea

Not infrequently a publisher will turn down a song because it is somewhat like another that is already a hit. This is a short-sighted business policy. If a writer can see another angle to an idea, he isn't infringing when he writes it up. This same policy is adopted in other lines of business and no one calls the man with the new angle a pirate. But in other lines the originator tries to develop the other phases before his competitors realize that he has turned out a good thing.

I'm Forever Blowing Bubbles is a good example. *Chasing Rainbows* was the original. It was a good number and sold a great many copies, but in sales and popularity it doesn't compare with *Bubbles.*

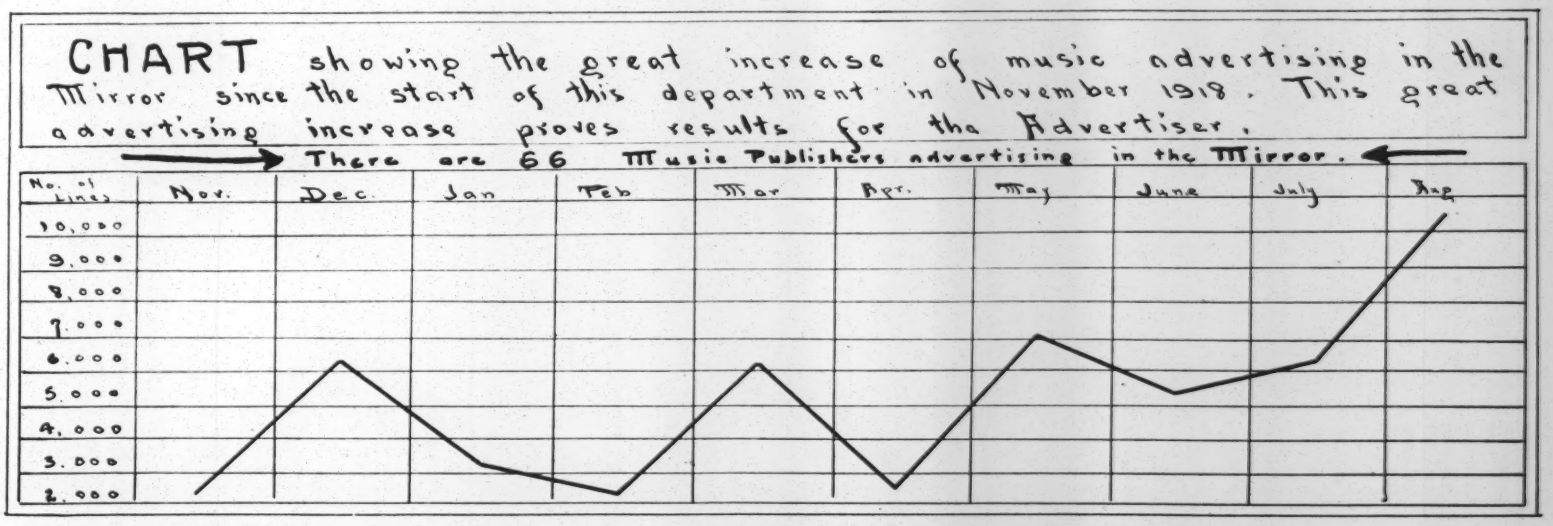
Some song ideas are worth from six to a dozen hits. The lonesome theme is one. Years ago when Feist published *Can't You See I'm Lonely,* which was followed by a few others, the wiseacres predicted that the lonesome topic had been worked to death. Just now, however, it's a better bet than ever.

Miss Belle Fromme, who opens on the Keith Time Sept. 12 will feature *Sweet Alice Gray,* the successor to *Sweet Adeline.*

* * *

Song Writers at Mt. Morris

Leo Feist opened up the show doing very well for an opening, the big song being *When You Look in the Heart of a Rose,* which called for an encore. The next was McKinley Music Company, with the *White Heather,* going very big, also calling for an encore. Morris Witmark went on intending to sing two songs, but *Gladness* didn't call for an encore, therefore they only sang one song. Next on the bill was Irving Berlin, Inc., singing *Nobody Knows and Nobody Seems to Care,* and coming back for an encore, *The Hand That Rocked My Cradle Rules My Heart* went so big that he had to sing two more choruses of it. It was the song hit of the night. It was followed closely by Shapiro Bernstein who wasn't strong enough to follow them, therefore was a decided flop, but a real big hit was Al Piantodasi, with a decided big song hit in *Lovelight Bay.* He kept the stage for one half hour before the steel curtain rang down. NEWMARK.



101

ALBOLENE

NO make-up poisoning! Pure, gratifying, *safe*, ALBOLENE is what *you* should use always to remove make-up, because it keeps the skin in good condition.

It has been famous for years as the foremost product of its kind.

For the make-up box 1 and 2 ounce tubes. Also in ½ and 1 lb. cans.

ALBOLENE is sold by druggists and dealers in make-up. Write for free sample.

McKESSON & ROBBINS
Incorporated
Manufacturing Chemists
Est. 1833
91 Fulton Street - New York

P. DODD ACKERMAN SCENIC STUDIOS
INC.
Productions of Distinction
(P. Dodd Ackerman, Designer)
STUDIO: 140 WEST 39th STREET
NEW YORK CITY
Phone: Greeley 3009

Before Your Mirror
Crow's-feet, Flabby Skin Over or Under Eyes Removed Invisible. Immediate Method.

Lift Up one side of your face. Compare it with the other side. Makes face years younger and sweeter.

Call, Write or Phone, 25 Knickerbocker
DR. PRATT, FACE SPECIALISTS Interview Free 40 West 34th Street

SUBMIT YOUR SONG-POEMS ON ANY SUBJECT FOR OUR ADVICE. WE REVISE POEMS, COMPOSE MUSIC OF ANY DESCRIPTION, SECURE COPYRIGHT AND EXPLOIT ORIGINAL METHODS FOR FACILITATING FREE PUBLICATION OR OUTRIGHT SALE OF SONGS UNDER THIS SUCCESSFUL CONCERN'S GUARANTEE OF SATISFACTION
SONG WRITERS MANUAL & GUIDE SENT FREE
IT CONTAINS VALUABLE INSTRUCTIONS TO BEGINNERS AND TELLS THE TRUTH CONCERNING EVERY BRANCH OF THIS ESSENTIAL AND FASCINATING PROFESS ION, THE GREAT WORK ACCOMPLISHED BY THE POPULAR SONG IN WINNING THE WAR IS ONLY AN INDEX TO THE FUTURE WIDER SCOPE AND GREATER OPPORTUNITIES AFFORDED BY PEACE.
KNICKERBOCKER STUDIOS 80 Gaiety Bldg., N.Y. City

WIGS Human Hair, brand new Irish, Dutch, Jew, $1 each. Soubrette or Men's Dress Wig. $1.50, $2.00. Negro 35-50-75c. Tights $1.15. Paper Hats, Masks, Novelties Props. Catalogue Free G. KLIPPERT, MFR., 46 Cooper Sq., New York

WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of September 22nd in Parenthesis—

NEW YORK: ALHAMBRA—Sept. 15, Bernie, Ben. (N. Y. Colo.); Bordoni and Rice (N. Y., Colo.); Fallon and Brown (Prov., Keith); Shone and Co., Hermine (N. Y., River); Kennedy and Correene; Sully and Houghton. COLONIAL—Daley, Vine (N. Y., Al.); Farrell Co., Alfred; King and Co., Chas. (Bklyn., Bush); McMahon Diamond Co. (Prov., Keith); Mehroff Co., Luba; Mosconi Bros.; Ragged Edge. HARLEM OPERA—first half: Barbette; Fillis Family; Mack and Earl; Nawn and Co., Tom; Shelton Brooks and George. Second half: 4 Dancing Demons; Spink and Tate. 5TH AVENUE—first half: Reilly and Co., Larry; Rhodes, Billy; Pressler, Klaiss and Saxe. Second half: Barbette; Mack and Earl; Petticoats. 23RD STREET—first half: 4 Dancing Demons; Fuller and Vance; Rogers and Lum; Spink and Tate. Second half: Bruch, Lucy; Field Sisters; Poughkeepsie. 125TH STREET—first half: Raymond and Co., Lester. Second half: Garfield and Smith; Mullen and Francis; Reilly and Co., Larry; Walters and Walters. PALACE—Frisco (Balt., Maryland); Jazzland Naval Octette; Robbins and Partner, A.; Samuels, Rae; Wheaton and Carroll. RIVERSIDE—Cameron Sisters (Bos., Keith); Camillas Birds (Bos., Keith); Dickerson and Deagon; Kelly, Walter C. (Bklyn., Orph.); Kiss Me (Bklyn., Orph.); Kohlmar and Co., Lee (Bos., Keith); Nonette (Wash., Keith). ROYAL—Breen Family (Bklyn., Bush.); Brendel and Bert (Bklyn., Bush.); Crummit, Frank; Davis, Helene (Bklyn., Bush.); Diane and Rubini (Bklyn., Bush.) For Pity Sakes (Wash., Keith).

BROOKLYN: BUSHWICK—Sept 15, Clifford, Bessie; Fitzgerald, Lillian; Kingsley and Benedict; Mason and Keeler; Morton Co., Jas. C. (Port., Keith); Olsen and Johnson (N. Y., Roy.); Pierlot and Scofield; Stanton, V. and E.; Tell Me. GREENPOINT—Fay, Mrs. Eva; Piquo and Fellows. ORPHEUM—Dooley and Sales (Bklyn., Bush.); Gautiers Bricklayers (N. Y., River.); Herman, Mme. (N. Y., Royal); Inglis, Jack (N. Y., River.); Kerr and Weston; Murray, Eliz. (Bos., Keith); Nippon Duo. PROSPECT—first half: 2 DuFor Boys; Petticoats; Ricard, Earl.

BOSTON: KEITH'S—Week of Sept. 8, A musical comedy presented by Irwin Rosen, "Kiss Me," was the headliner this week. The cast was headed by Ethel Corcoran and Harry Meyers. Another big attraction was the joint appearance of Mlle. Diane, French chanteuse, and Jan Rubini, Swedish violinist, in a miniature recital; Salvatore at the piano. Coral Melnotte and Edna Leedom pleased with songs and comedy. Duval and Symonds in a sketch, "Their First Quarrel" were amusing. Georgie Jessel entertained with an original line of comedy and some good songs. Jack Ryan and Ed Healy, the Dancing Kennedys, and the Rinaldo Bros. completed a very fine bill.—Sept. 15, Brower, Walter (Prov., Keith); Equilli Bros.; Grapewin and Co., Chas. (Prov., Keith); Gunning, Louise; Hale and Bro., Willie; Klein Bros.; Patricola (Prov., Keith); Rainbow Cocktail (Prov., Keith). Gleeson.

BUFFALO: SHEA—Sept. 15, Eadie and Ramsden; Jason and Haig; O'Neil and Keller; Shaw and Campbell (all to Toronto, Shea).

CINCINNATI: KEITH'S — Dorothy Richmond and Company in "A Friend in Need" head a bill that is above the ordinary. Billy Bernard and Charlotte Meyers got a lot of laughs with their patter called "The Cabby and the Fare." Wheeler Earland and Vera Curtiss pleased with their flirtation number. The Strand Trio had a musical turn that was good. An intelligent horse, Sultan, presented by a stunningly beautiful girl, proved a pleasing opener. The Romas Troupe did some interesting acrobatic entertaining.—Sept. 15, Bobbie and Nelson (Indp., Keith); Clark and Bergman (Indp., Keith); Hobson and Beatty (Indp., Keith); McGiveney, Owen (Louis., Keith); Reynolds and Donegan Indp., Keith); Wilson, Chas. (Indp., Keith). Goldenburg.

CLEVELAND: HIPPODROME—The Seven Glasgow Maids, with Jessie Blair Stirling, and Monsieur Adolphus, premier danseur, divided headline honors this week on the last summer vaudeville bill at B. F. Keith's Hippodrome. M. Adolphus was assisted by Ethel Gilmore and a corps of capable dancers. The Scotch lassie act was a decided success, especially the bagpipe band. Francis Yates and Gus Reed had a lively nonsense skit called, "Double Crossing," with Yates as a clever female impersonator. R. S. Faulker took advantage of his resemblance to President Wilson to give a topical monologue with a comedy trend, on the League of Nations. Jane Courthorpe presented a little drama of everyday life called "Our Family" which struck home. Margot and Francis did some strange acrobatic stunts on stilts and the Misses Shaw and Campbell sang selections from the operas with a few of the less jazzy modern songs.—Sept. 15, Bonita and Hearn; Horlick and Sarampa; Howard and Co., Mary; Kennedy and Co., Jack; Mayhew, Stella (Youngst., Hipp.); Ward Bros. (Youngst., Hipp.). Loeb.

FALL RIVER: EMPIRE—The Five Patrovas in a wonderful good act, headed the bill. Beattie and Blome in dance diversions. Willie Smith and Edythe Baker, Coffman and Carroll, Gene Barnes and Jack Freeman in a pleasing comedy act. Young and Leander, Sophie and Harvey Everett, Tedd Healey, Lohoen and Dupreece. L. Wolfe Gilbert and The Five Aroddens, to large attendance. Gee.

INDIANAPOLIS: KEITH—Sept. 15, Adair, E. and E. (Cincin., Keith); Dawson Sisters and Stern (Cincin., Keith); Gabby, Frank (Louis., Keith); Lohse and Sterling (Louis., Keith).

MONTREAL: PRINCESS—The Marx Bros. in a tabloid musical comedy entitled "N'everything" make an excellent headliner. "The Man Hunt" is a rather original playlet. Guy J. Sampsel and Lilly Leonard with Don Mathews at the piano render attractive musical numbers. Dorothy Brenner, Mason and Gwynne, Clare and Atwood and George Austin Moore and Adelaide Bell, make up a good program.—Sept. 15, Artistic Treat (Ham., Keith); Bernard and Co., Jos. (Ham., Keith); Finlay and Hill (Ham., Keith); Kirksmith Sisters (Ham., Keith); Moran and Mack (Ham., Keith); Potter and Hartwell. Tremayne.

MOUNT VERNON: PROCTOR—Sept. 15, first half: 2 Jesters; Levolos, The; Mullen and Francis; Only Girl; Walters and Walters. Second half: 2 DuFor Boys; Howard and Clark; Roye, Ruth.

NEWARK: PROCTOR'S — Week of Sept. 8, Eva Fay heads the bill at Proctor's, in her "mind reading" act, the entire week. Ray Samuels, singing comedienne, billed as "The Blue Streak," sings and acts her characterizations, getting her comedy points over with originality. Gladys Clark and Henry Bergman entertain in a skit, "A Ray of Sunshine." Frank Conroy, popular burnt cork comedian, is entertaining.—Sept. 15, first half: Fra-Bell and Co., Emma; Marley, Jack; Rice and Werner; Roye, Ruth. Second half: O'Mearas, The; Pressler, Klaiss and Saxe; Stanley and Co., Aileen. Broome.

PHILADELPHIA: KEITH—Sept. 15, Belle Sisters; Harrah and Co., Roy; Jessel, Geo.; Jim Jazz King (Balto., Maryland); Miller and Gerard (N. Y., River); Taylor and Gratton Co. (Det., Temple); U. S. Glee Club (Phila., Keith); Verona, Countess.

PITTSBURGH: DAVIS—Sept. 15, Asaki Troupe; Diamond and Brennan (Tole., Keith); Hallon and Hunter (Wilming., Garrick); Josephine and Hennings; Primrose 4.

PORTLAND: KEITH—Sept. 15, Barrie Girls (Lowell, Keith); Briants, The (Lowell, Keith); Braminos; Cressy and Dayne (Lowell, Keith); Stamm, Orville; Walsh and Edwards.

PROVIDENCE: KEITH—Sept. 15 Creole Fashion Plate (Mont., Princess); Dockstader, Lew (Bklyn., Orph.); Eastman Co., Gretchen; Herman and Shirley; Mellam and O'Dare; Kennedys, The; Les Rodriquez (Wilming., Garrick); Quixy 4; (Bklyn., Orph.); Rempel Co., Harriet.

TORONTO: SHEA'S—Week of Sept. 8, Marmein Sisters and David Schooler head a varied bill, which is pleasing. The Ladies dance beautifully, and David plays much better than when here before. Joe Towle despite a slight roughness is a good comedian, and gets over well. Whipple Hauston and Company, in "Shoes," is well worth hearing over and over again, and is finely acted. The Donald Sisters, good musicians, score well with their different instruments.—Sept. 15, Gleason and Co., Helen; Kelety, July (N. Y., River.); Myers and Noon (Det., Temple); Mack Co., Wilbur; Worden Bros.; Zardo (Syracuse, Temple). Dantree.

WASHINGTON: KEITH—Sept. 15, first half: Bergere Co., Valerie (N. Y., Roy.); Duval and Symonds; Hamilton, Alice (Pitts., Davis); 4 Meyakos (N. Y., Al.); Rinaldo Bros. (Balto., Maryland); Sinclair and Gaspar; Williams and Wolfus (Phila., Keith).

ORPHEUM CIRCUIT

CALGARY: ORPHEUM—Sept. 14, Carl Jorn was the big feature of the bill. His artistic singing and fine voice were greatly admired. Mme. Ellis, mind reading act compares well with other acts of its kind and mystified the audience. Billie Burke's "Tango Shoes" was a big favorite. Belgium Trio came in for a large share of the applause as did John Regan and the Lorraine Sisters. Frank Burt and Myrtle Rosedale and Ja-Da Trio were also liked. Business big. Sept. 14, first half: Farrell Taylor and Co.; Kane Morey and Moore; Marley, Jack; Martelle; Not Yet Maria; Roberts, Donald; Sidney and Townley. Forbes.

CHICAGO: MAJESTIC—Sept. 14, Bremen and Bro., Peggy; Chandler, Anna; Clark and Co., Johnny; Spanish Dancers; Scott, Henri; Toomer Co., Henry B. PALACE—Bernard and Duffy; Brooks Co., Alan; Bryan and Broderick; Everest's Circus; Green, Gene; Hall, Bob; Libonati; Gould, Venita.

DENVER: ORPHEUM—Sept. 14, Bailey and Cowan; Bradnas, The; Chinese Brass Band; Mason and Forrest; Nelson and Chain; Oliver and Olp; Watson and Co., Harry.

Is Your Blood Hungry For Iron?

Iron Is The Red Blood Food That Gives You Strength, Energy and Power—How To Make The Test That Tells

Actual blood tests show that a tremendously large number of people who are weak and ill lack iron in their blood and that they are ill for no other reason than lack of iron. Iron deficiency paralyzes healthy, forceful action, pulls down the whole organism and weakens the entire system. A pale face, a nervous irritable disposition, a lack of strength and endurance and the inability to cope with the strong vigorous folks in the race of life—these are the sort of warning signals that Nature gives when the blood is getting thin, pale, watery and literally starving for want of iron. If you are not sure of your condition, go to your doctor and have him take your blood count and see where you stand or else make the following test yourself: See how long you can work or how far you can walk without becoming tired; next take two five-grain tablets of Nuxated Iron three times per day after meals for two weeks. Then test your strength again and see how much you have gained. By enriching the blood and creating new red blood cells, Nuxated Iron strengthens the nerves, rebuilds the weakened tissues and helps to instill renewed energy and power into the whole system.

Unlike the older inorganic iron products Nuxated Iron is easily assimilated, does not injure the teeth, make them black nor upset the stomach. The manufacturers guarantee successful and entirely satisfactory results to every purchaser or they will refund your money. It is dispensed by all good druggists.

CLOTHES
MAKE
THE MAN
WE MAKE
THE CLOTHES
E. SASSA
113 West 47th Street
NEW YORK
Telephone 7280 Bryant
Formerly 115 West 45th Street

THE ROLLAND HOTEL
T. J. KELLY, Prop.
Theatrical Headquarters
216 Second Avenue North, Great Falls, Montana
One Block from the Grand Theatre

Electric Light Steam Heated
Hot and Cold Water
First Class Accommodation
METROPOLE HOTEL
THEODORE SCHMITZ, Proprietor
REGINA, SASKATCHEWAN

TAYLOR TRUNKS
Send for Catalog
C. A. Taylor Trunk Works
CHICAGO
NEW YORK, N.Y.

FRANKLIN RITCHIE
Any information regarding near relatives of the late Franklin Ritchie or executors of his estate will be appreciated.
Brandt & Kirkpatrick, Inc.
101 Park Avenue, New York City

LESLIE AUSTEN
Home Phone St. Nick 2828

KANSAS CITY: ORPHEUM—Sept. 14, Dunham and Edwards; Herschel Hendler and Co.; Hoffman, Gertrude; Williams and Mitchell.

MILWAUKEE: MAJESTIC—Sept. 14, Dobson and Sirens, Frank; Frisco; LaRue and Dupree; La Varre, Paul and Walter; Noreene, Nora; Payne, Nina; Rockwell and Fox.

LOS ANGELES: ORPHEUM—Sept. 14, Harris, Marian; Juliusz, Steve; La Bernicia and Co.; Lerner, Tina; Lloyd and Christy; McIntosh and Maids; Putting It Over; Sylva, Marguerita.

MINNEAPOLIS: ORPHEUM—Sept. 14, Gordone, Robbie; Johnson, Nita; Lydell and Macy; Stevens and Hollister; U. S. Jazz Band; Weber and Ridnor.

NEW ORLEANS: ORPHEUM—Sept. 14, Donovan and Lee; Evans and Co., Ernest; Hearn, Sam; Renault, Francis.

OAKLAND: ORPHEUM—Sept. 14, Creighton, B. and J.; Current of Fun; Haig, Emma; Hayden and Ercelle; Lockwood, Nell; Sutter and Dell; Vivians.

OMAHA: ORPHEUM—Sept. 14, Clifford and Wills; Collins and Hart; Frigan-za, Trixie; Hines, Harry; Janis and Chaplow; Juggling Nelsons; Lachman Sisters.

PORTLAND: ORPHEUM—Sept. 14, Doner, Ted; Dunham and O'Malley; King and Co., Rosa; Nash and O'Donnell; Seebacks, The; Snow, Ray.

ST. LOUIS: ORPHEUM—Sept. 14, Bankoff and Co., Ivan; Clifford, Edith; Gabriel and Co., Master; Jerome and Herbert; Kitner and Reaney; Radjah; Rigoletto Bros.

ST. PAUL: ORPHEUM—Sept. 14, Ergott's Lilliputians; Green Co., Harry; Seeley, Blossom; Walters, Flo and Ollie.

SALT LAKE: ORPHEUM—Sept. 14, Gibson and Cornelli; Lamberti; Lorraine, Oscar; McIntyre, Mollie; Maitland, Madge; Pianoville; Wynn, Alfred.

SAN FRANCISCO: ORPHEUM—Sept. 14, Barry, Lydia; Clayton, Bessie; Combe, Boyce; Kelly and Co., Geo.; Levitation; Royal Gascoignes; Tannen, Julius.

SEATTLE: ORPHEUM—Sept. 14, Belgium Trio; Burt and Rosedale; Ellis and Co., Mme.; Ja-Da Trio; Jorn, Carl; Regay and Lorraine; Tango Shoes.

POLI CIRCUIT

BRIDGEPORT: PLAZA—Sept. 15, 1st half: Long Arm of Mannister; McCormick and Wallace; Sylvester and Family; Young and Fancy Phantoms. Second half: Lester and Co., Al; Wylie and Co., Raymond. POLI—Sept. 15, first half: 3 Beatties; Demarest and Collette; Dyer and Partner; Hubert; Reed, Jessie. Second half: K. of C. Octette; Kartelli; Lewis and Norton; Octavo.

HARTFORD: PALACE—Sept. 15, first half: Ash and Hyams; 5 American Girls; Chief Tenderhoe; Holmes and La Vere; Mardo and Hunter. Second half: Darrell, Emily; Earl and Sunshine; Nellos, The; McCormick and Wallace; McDermott and Heagney; Rosetime.

NEW HAVEN: BIJOU—Sept. 15, first half: Earl and Sunshine; K. of C. Octette; Lester and Co., Al; Nellos, The; Wylie and Co., Raymond. Second half: College Quintette; Loney Haskell; Malcolm and La Mar; Roy and Arthur; Young and Fancy Phantoms. PALACE— first half: Keene and White; Larimer Hudson and Co.; Lewis and Norton; Octovo. Second half: Demarest and Collett; Dyer and Partner; Hubert; Princeton Girls; Reed, Jessie.

SCRANTON: POLI—Sept. 15, first half: Conrad, Ed and Birdie; Duffet and Co., Bruce; Jolly Johnny Jones and Co.; Luckie and Harris; Rodero. Second half: Dancing Humphreys; De Feo Opera Co.; Gildea and Phillips; Hamilton and Co., Martha; Holmes and Wells.

SPRINGFIELD: PALACE—Sept. 15, first half: Darrell, Emily; 4 of Us; Lorraye and George; Malally McCarthy and Co.; Roye and Arthur. Second half: Baker and Co., Bert; Dwyer, Laura and Billy; Kelly, Henry J.; La Toy's Models, Mlle.; Mayo and Irwin.

WILKES-BARRE: POLI — Week of Sept. 8, The fall season opened with the vaudeville feature, "Every Sailor," in which former members of the U. S. S. George Washington showed their ability in the portrayal of feminine parts. A good act worthy of praise. Others for the last half were: Clayton and Clayton in popular songs; the Four Arrens; Green and La Fell in a melody surprise, and Dave Roth in his usual patter.—Sept. 15, first half: Dancing Humphreys; De Feo Opera Co.; Gildea and Phillips; Hamilton and Co., Martha. Second half: Conrad, Eddie and Birdie; Duffett and Co., Bruce; Jolly Johnny Jones and Co.; Luckie and Harris. Briggs.

WORCESTER: PLAZA—Sept. 15 first half: Kelly, Henry T.; McCarthy and Faye; Patrick and Otto; Princeton Girls. Second half: Barbour and Lynn; De Lyte Girls; Eskimo and Seals; Mallally McCarthy and Co. POLI—first half: Baker and Co., Bert; Cecile, Eldrid and Carr; Dwyer, Laura and Billy; Malcolm and Le Mar.

AMALGAMATED VAUDEVILLE AGENCY
B. S. MOSS
President
General Executive Offices:
On the Second Floor of the
McCREERY BUILDING
110-112-114 West 42nd St.
Phone Bryant 9200

"BLACK DEVIL" JUNIOR JAZZ BAND

OLD FASHIONED SOUTHERN DINNER $1.75
THE COOLEST SPOT IN TOWN
DANCING ON THE ROOF GARDEN 6 P. M. TILL CLOSING
REISENWEBER'S
58th Street and Columbus Circle

LICHTIG (HARRY)
228 Markham Bldg., Hollywood, Los Angeles. Players' Personal Representative. Professional engagements handled locally and in the East.

—a welcome change!!
THE NEW AMERICAN—CHINESE RESTAURANT
Music Every Evening
JOY YOENG RESTAURANT
Music Every Evening
SPECIAL LUNCH DAILY 40C, 11 A.M. TO 2.30 P.M.
SERVING THE MOST DELICIOUS OF AMERICAN AND CHINESE FOODS AT PRICES THAT ARE THE LOWEST ON BROADWAY
711-715 Seventh Ave. (Bet. 47-48 Sts.) Next to Columbia Theatre

IRENE TAMS
Representative
J. J. LIVINGSTON
1440 Broadway
Bryant 10179
Starred in
"ENTANGLEMENT"

Frank Joyce says: See
ALICE JOYCE, in "The Third Degree"
Alice Joyce says: See her brother Frank at the
HOTEL JOYCE
31 West 71st Street New York
Exceptional opportunity to live in cool, light, artistically decorated rooms at remarkably low summer rentals. Overlooking Central Park. Moderate price dining room. Everything to make your stay pleasant.
"FOURTEEN FLOORS OF SUNLIGHT"

ROGER LYTTON
CARE DRAMATIC MIRROR

WARREN DUTTON MILLAIS
Leading Man With Oakley Super-Quality Pictures
Phone 57648

NELL SHIPMAN
"Starring in Stories by James Oliver Curwood"

Frank Mayo
Mabel Condon, Bus. Rep.
Hollywood, Los Angeles

DALE HANSHAW
Writing and Directing
HEALTHOGRAMS
Green Club Room

HENRY KING M. P. D. A.
Directing Thomas H. Ince Productions
Representative Willis & Inglis

JIMMY AUBREY
Comedian—Green Room Club

JACK CUNNINGHAM
A Writer for Motion Pictures
FREE LANCING AGAIN
Studio address — The Robert Brunton Studios, Los Angeles.
Home address—1960 Vista del Mar, Hollywood. Phone 579029.

FLOYD T. BUCKLEY
Bryant 6811 or 407
Green Room Club

"BAL" BUILT BAGGAGE
BUILT WITH A CONSCIENCE
William Bal Co., 145 W. 45th St., N. Y.

JACK R. YOUNG
Cameraman
Pathe Camera Intervale 644

WALTER McEWEN
Morningside 6800

A and A Producing Company
PRESENT

CARLOS SEBASTIAN
OLGA MYRA and ARTHUR ANDERSON
in BUBBLE LAND

A Dance Fantasy with Music and Song in Four Scenes
Written and Staged by Carlos Sebastian and Arthur Anderson

NIGHTIE NIGHT
A Southern Mammy's Lullaby
JUST OFF THE PRESS
BY THE PUBLISHERS OF
"A GOOD MAN IS HARD TO FIND"
ORCHESTRATIONS NOW READY
PACE & HANDY MUSIC CO., Inc., - 1547 Broadway, NEW YORK, N. Y.
HOME OF THE BLUES

E. F. ALBEE, President J. J. MURDOCK, General Manager F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange
(Agency)
(Palace Theatre Building, New York)

B. F. KEITH A. PAUL KEITH EDWARD F. ALBEE F. F. PROCTOR
Founders

Artists Can Book Direct by Addressing S. K. Hodgdon

DO YOU LIKE A REAL CAMEO?
IF SO SEE
ALICE HAMILTON
Vaudeville's Cameo Act
"A Breath of Lavender and Old Lace"
KEITH'S RIVERSIDE THIS WEEK
KEITH'S WASHINGTON NEXT WEEK
Direction Claude Bostock

At greatest sacrifice ever offered
Large stock of slightly used imported
EVENING GOWNS
Wraps, hats, etc.
Mrs. S. COHEN, 629 Sixth Avenue, 37th St., Phone 4676 Greeley.

SEATING CAPACITY 798
ALL RESERVED
REBUILT AND FURNISHED
DECEMBER, 1914

THEATRE VISALIA
Tulare County's Leading Playhouse
FRANK A. SALISBURY, MANAGER
Phone 430

PLAYING ONLY FIRST CLASS ATTRACTIONS

Dramatic Mirror
New York City
New York

VISALIA, CALIFORNIA
August 31, 1919.

Gentlemen:

Herewith my check for $5.00 in payment of bill for Dramatic Mirror. Regret this has been overlooked, but that is now a matter of history. Cannot tell you how much I appreciate the Mirror.

I HAVE READ THIS PAPER FOR MANY YEARS, AND IT GROWS BETTER EACH YEAR. The improvement in the past year is most remarkable. Keep up the good work.

Yours very truly,
FRANK A. SALISBURY,
Manager, Theatre Visalia.

POPULAR PRODUCTIONS, Inc.

Present a Musical Comedy

DREAM GIRL

(COPYRIGHTED)

By WALTER IRVING and ARTHUR C. KING

WITH

MURIEL OSTRICHE

SUPPORTED BY

Harold Crane	Barry Melton	Paul E. Burns	Fay Tunis
George Leonard	Eli Dawson	Jean Leoni	Edward S. Forbes
The Gormans	Julie Orloff	T. Jeff Lloyd	Bobbie Lorrens
Matty Scanlon	Marguerite de Mayo	Amber Caire	Felix Heany

40—DREAM GIRLS—40

Staged by FRANK McCORMACK

Dances by JAMES GORMAN

OPENING EARLY IN OCTOBER

POPULAR PRODUCTIONS, Inc.

OTTO HENRY HARRAS - - Vice-President
WALTER IRVING - - - - - - - Treasurer
WILLIAM WENNIK - - - - - - - Secretary

220 West 42nd Street (CANDLER BUILDING) NEW YORK CITY

(White)

HELEN WEER

Featured In "The House Without Children" Produced By Argus Enterprises

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

Personals—Films Come In For Share Of Unspent Dollars During Strike—New Strand In Brooklyn Opens—Increased Value Must Go With Increased Prices

Wonder what has happened to Ira Lowry who was making features in the Lubin Betzwood studios? He produced "For the Freedom of the World," which was a successful Goldwyn subject, but has not been heard from lately at all.

THEY SAY FOOD PRICES SHOULD COME DOWN.
MARY PICKFORD,
ADOLPH ZUKOR,
NORMA TALMADGE,
D. W. GRIFFITH.

Charlie Burr is back *on his vacation.*

Lloyd Lonergan, whose stories had much to do with the fine artistic reputation the Thanhouser films secured, is also living on his profits, although occasionally he takes a whack at screen stories, and I understand is writing and editing for Burton King now.

Strike Good for Pictures

An uptown exhibitor recently affixed a sign to his theater entrance which read "BUSINESS HERE NOT AFFECTED BY THE STRIKE! SHOW GOING ON AS USUAL." In commenting upon this, a rival said, quite truly, that business was going on far better than usual and that while he was sorry for the striking actors, he hoped that Managers and Actors might be a long time reaching an agreement! Rather a selfish attitude, perhaps, but a logical one. Now that matters have been adjusted we shall all see how much of the profit of the past few weeks was real profit or merely the money from those who might have spent their money downtown had there been any theaters open. Well, it's a good thing that the pictures came in for a share of the unspent dollars. The money came in to go out to the strikers, in a sense—through the contributions to the strike fund by the movie stars!

First Night Audience at New Strand

The new Strand in Brooklyn had a genuine first night audience at its opening last week. Thirty-five hundred persons, prominent in the picture business, were on hand at the invitation performance and more than that number of just plain ordinary individuals stormed the house for the public opening. It looks as if the Mitchell Mark Company had another big money maker in Brooklyn. There has been great need for a really high class theater in the downtown section and the attendance of the opening week is but a sample of what they should have fifty-two weeks of the year. Then, too, they will get the overflow from the Orpheum across the street, usually a big one.

"Doc" Victor Wilson did some rousing press work for the opening—let's not forget him in recording the affair.

Old Timers and "The Big Five"

Old timers in the business will remember "The Big Five"—Florence Turner, Florence Lawrence, Marion Leonard, King Baggot and Maurice Costello—whose names were at the very height of prosperity and who brought several fortunes to their companies when the pictures were in their infancy. Every now and then some old "fan" asks for one of them, declaring that none of the newer regime can "act to compare" with his old favorite. To these, and to many of the present picture goers, the news that King Baggot has started work in Hollywood in "The Man Who Stayed At Home" will be welcome news. He will also be seen in Tom Burston's serial. King is one of the best liked fellows in the game. He established the Screen Club and made it a popular and high class organization, although it didn't survive his term of office long. He had a strong following and the Middle West was particularly proud of the fact that he was born in St. Louis. Will the other four come back one of these days just as Baggot has? How times change! To a great many their names are unknown today.

Stage Successes on Screen

"The Man Who Stayed At Home" is one of the signs of the development of the film business. Most of us remember when it was considered quite a feat to reproduce some very old stage drama as a feature—many times in two or three reels! Now a play is barely off Broadway when it becomes the vehicle for some popular star. Take "The Thirteenth Chair" and "The Miracle Man" for example, and among the coming big releases are numbered "Erstwhile Susan," "The Country Cousin," "Old Lady 31," and "The Brat"—all of which flourished on Broadway within the past three years. Pretty soon stage plays will be made from features. This was attempted, it will be recalled, when "The Cheat" was transformed into a drama under Mr. Brady's management. It did not succeed as a play, and perhaps that is why Cosmo Hamilton changed the acting version of "Scandal" from the photoplay story in which Constance Talmadge appeared long before the play, which has made a big success in Chicago, was brought out.

Raising Price of Theater Admission

Several of the dailies have devoted space to the proposed increase in theater admissions, declaring that it is another evidence of the High Cost of Living. In one neighborhood in Chicago are two theaters, one up to date with a fine orchestra, uniformed attendants, and many other essential features of the modern up-to-date theater. Just around the corner is an old fashioned house, large and airy, but not adapted for many of the innovations. There is a small orchestra and the pictures are of the best. But the public likes the newer house better and is perfectly willing to pay an advanced price. There is always money for the better things of life, but woe to the exhibitor who raises his price without giving value received.

Speaking of high class picture houses, a London exhibitor sends us a clipping from one of the papers to show that the House of Commons and Marlborough House were both used the other day to show specially selected pictures to famous Londoners. Alec Stewart and George Palmer, well known in the trade, engineered the feat and there was great excitement all over the city over the "invasion" of these two important buildings. The picture shown was "Bolshevism" and a number of members of the House enjoyed the show.

Film Parties a Chicago Fad

Film parties are the latest fad in Chicago and as the Windy City sets the style in many things, the idea may be copied all over the country before the year is out. The Vitagraph projection room, Vitagraph by name only, is shared by a number of concerns in the Film Exchange. A former exhibitor named Schaefer conceived the idea of renting it out, not only to outside firms but to the public, at so much per reel, double rates for evenings. The room seats fifty, so a large party can be accommodated and the novelty of seeing pictures without music or "fixings" is very attractive to the outsider who has never had the thrill (?) of visiting a projection room.

Kashin's New Enterprise

A theater in a nearby town has, consciously or unconsciously, lent itself to a doubtful scheme. Inside the front cover of its house program is a full page ad of a new concern that will bring fame and fortune to its investors! Not only is an opportunity given to invest but "a special department has been organized" so that those who never appeared in pictures may have a chance to realize their ambitions. Undoubtedly a great many will fall for the ad and risk their money and dreams of a picture career. Talk about one being born every minute! It should be "a thousand a minute!"

William Parke's Experience

The editor of a screen department in one of the evening papers, who should know better, gives William Parke only a year's experience as director. The scribe should have remembered that Mr. Parke directed one-reels and features at the old Thanhouser Studio, and after that put on a number of serials for Pathe. Mr. Parke was stage director of the Castle Square Stock Company in Boston before getting into the picture game and has worked continuously as a picture director since leaving there, a matter of some four years.

Tribute to Late S. Rankin Drew

A beautiful and fitting tribute to the late Lieutenant S. Rankin Drew, is the dedication of the Actors' branch of the American Legion to his memory.

Mr. Drew attained much praise for his fine work as director with Vita and Metro and wrote a number of clever plays. Most Manhattanites remember the amusing playlet in which Mr. and Mrs. Sidney Drew appeared at the old Vitagraph Theater in speaking parts. Rankin also had a role, which he handled superbly, and the sketch was afterward produced in vaudeville. Nearly one hundred men from all lines of the service are enrolled and the officers are such well known men as Wells Hawkes, U. S. N. R. F. Post Commander, Wm. M. Toddy, Vice Post Commander, L. B. O'Shaughnessy, Finance Officer, Ralph Navarro, Adjutant, and W. G. Newman, Historian.

When Mrs. Sidney Drew was notified of the naming of the post, she sent a telegram of appreciation which read: "Am just in receipt of wire from the adjutant of your post. The message it conveys touches me deeply and I hasten to send through you my thanks to the theatrical post of the American Legion for their tribute to the memory of my husband's son in naming the organization the Sidney Rankin Drew Post. I want to express the sincere gratitude of the Rankin and Drew families as well as my own for this distinct honor to one who so nobly helped to immortalize the theatrical profession in the war."

5 YEARS AGO TODAY

Henrietta Crosman Makes Her Initial Screen Appearance in "The Unwelcome Mrs. Hatch."

Eaco Films, Formed to Feature Edwin August, Announce First Release.

Charles Ransom and Roland West Are Signed as Directors for Edison.

Passage of Ohio Censorship Law Finds Censor Board Unprepared to O. K. Films Officially.

H. B. Warner Borrowed for Big Suffrage Picture.

10 YEARS AGO TODAY

Vitagraph Starts Plans for Largest Motion Picture Plant in the World.

Release Date for the First Melies Film Announced for September 15.

Essanay Offers from $10 to $20 for Stories Suitable for Production.

Infringement Suit Started Against New York Motion Picture Company.

Agricultural Department of U. S. Plans to Show Educational Films at State Fairs.

GAZING AT THE STARS

STAGE NOVELTY FOR NEW CAPITOL

Arrangements Under Way to Augment New Theater's Opening Show with Special Musical Numbers

ON the billing turned loose for the new Capitol Theater at 51st Street and Broadway the word "novelties" appears in addition to the special pictures and music promised when the mammoth playhouse opens some time this month. It is said that arrangements for the "novelties" are paving the way for special stage ensembles with the exclusively written music done by principals and choristers.

It is also understood that Ned Wayburn is being considered as the man to stage the numbers for the new Capitol with several Broadway writers in negotiation with Wayburn for the stage "novelties."

If this be carried out the Capitol plans to use the unusually large stage that is being constructed in the house.

Meanwhile there is speculation as to just what feature will be used for the opening week, with two picture companies also speaking it around that new subjects made by them will be used. The Capitol has not "officially" announced any set program and what will be presented during the first week.

Send Fifth Company Abroad

The Universal Company has at the present time four separate producing units out of this country. They are the Eddie Polo company, now in Scotland making the serial "The Thirteenth Hour"; the Smithsonian African Expedition in conjunction with the Universal Film Co.; the Alder-Laemmle expedition into the Orient, and the industrial expedition headed by Roswell B. Johnson. The fifth producing company is to sail for Japan on September 16. The company will be headed by Marie Walcamp. The serial which will be made in Japan is titled "The Petals of Lac-Tze," taken from a story by J. Allen Dunn.

* * *

Schenck in New Offices

On Monday, Sept. 8th, Jos. M. Schenck moved to his new offices at 140 West 42nd Street, adjoining the Hotel Knickerbocker. Mr. Schenck's enterprises will occupy the seventh floor with his bookkeeping department on the eighth floor. The executive staff only will be housed in the new offices which are beautifully furnished throughout in massive mahogany. The new telephone number will be Bryant 7127. Mr. Schenck recently severed all connections with the Loew Enterprises in order to devote all his time to his motion picture interests.

* * *

Capitol to Show Metro Films

The new Capitol Theater on Broadway near Fifty-first street is to be the New York home of Metro pictures. Negotiations were closed last week between Edward J. Bowes, vice president and managing director of the Capitol Theater, and Messrs. Richard A. Rowland and Wililam E. Atkinson.

* * *

Farnum Film at Central

"Checkers," the Fox racing photodrama, will be withdrawn from the Central Star Saturday night with a Sunday matinee showing there of Fox's newest William Farnum picture, "The Last of the Duanes." Joe Leo is personally managing the Fox end at the Central.

* * *

Buy Chaplin Comedies

Through the C. B. Price Company, Inc., twelve Charles Chaplin comedy features were sold to Allen Brothers for the entire Dominion of Canada, for the Clark-Cornelius Corporation, owners of the Chaplins, which were made for Mutual and have been revised for further release.

New Rochelle Chosen

Albert L. Grey, general manager for D. W. Griffith, has selected New Rochelle as the location for the new Griffith eastern production headquarters. The site chosen is a part of the Henry Flagler estate embracing some thirty acres, and is admirably suited to picture making. Plans have been drawn for studio buildings that will be complete in every detail.

Mr. Griffith and his entire Western staff of players, photographers, technical directors and business executives will arrive in New York before the first of October.

* * *

Poster Company Joins Fight

A step of exceptional importance in the fight of the National Association of the Motion Picture against the exploitation by unprincipled producers of questionable pictures for temporary gain, has just been taken. Under an agreement with the Poster Advertisisg Company, a new member of the National Association, it has been determined to refuse bill posting space to any pictures which have come under the ban of the Association's Censorship Committee.

* * *

Governor Smith a Film Actor

Governor Smith will appear as a film actor at the State Fair this week. The vehicle through which he will display his histrionic ability is entitled "From the Sheep's Back to the Governor's Back." It will be a demonstration given before the fair ground crowd of the progress of the wool from the sheep to clothing.

* * *

Stewart Leaves Triangle

L. L. Stewart, for the past fifteen months Triangle's publicity director and advertising manager, recently resigned that position to accept a similar post with the S. A. Lynch Enterprises in Atlanta.

Mrs. Sally Lambert Mackreth has been appointed publicity director at the Triangle offices.

* * *

New De Haven Comedy Soon

The Goldwyn Distributing Corporation announce for release on September 21st, the latest Capitol Comedy, "Honeymooning," in which William Parsons presents Mr. and Mrs. Carter De Haven.

IS THAT SO!

H. Thompson Rich, who has been writing stories and doing continuities for Vitagraph, has just sold a story to the American Cinema Corporation for Louise Huff.

Regina Quinn has been engaged as leading woman for George Walsh in "From Now On." Tom Mix, the daredevil Fox star, has received an official invitation from Mayor James Rolph, Jr., of San Francisco, requesting his presence as the guest of the mayor for the period of the season's big rodeo at the Golden Gate.

Anthony Gablik, for four years head artist for the Universal Film Corporation and founder of the Kiddie Art Novelty Company, has been engaged as chief artist of the Select Pictures Corporation.

V. P. Whittaker, formerly eastern representative for Select Pictures Corporation, has been appointed general representative in charge of Select Exchanges all over the country.

Thomas Jefferson, son of the late Joseph Jefferson, has the role of James Hodkins, the loyal old bookkeeper, in Bert Lytell's latest Screen Classics, Inc., production, "Lombardi Ltd."

George R. Allison, the man who brought the first five-reel photoplay to the Southern exhibitors six years ago, has been appointed Southern District Manager of Fox Film Corporation, with main office in Atlanta.

Charles Fang, appearing in William Fox's production of "Checkers," is said to be the first Chinaman ever to be screened.

Madame Rose Dione, the former Parisian stage star, who was forced to come to America on account of the war, will appear in the third Geraldine Farrar Goldwyn picture this season.

MUSICIANS STRIKE

Cleveland Picture Theater Players Walk Out

All musicians connection with Cleveland motion picture theaters went on strike Sunday, Sept. 7, at midnight. They are asking for higher wage scale and shorter hours. They are demanding a straight $50 a week salary, on a six-hour-a-day basis, as opposed to their present scale of $41 a week working seven hours a day. It is said that they refused to accept the exhibitor's offer of $46.50 a week. All exhibitors in the city have agreed to use no substitute music, while the musicians are out, so that larger and the smaller theaters are all on the same basis. There are about 400 musicians affected by the strike. All of the leading theaters in the city have large orchestras, but they are now running their shows without any accompaniment. All report business as good as ever.

* * *

Twelve Fox Releases Ready

The month of September will see the release of twelve William Fox productions. They are as follows: Madlaine Traverse in "The Splendid Sin," Gladys Brockwell in "Broken Commandments," "All that Glitters Is Not," "Evangeline," "La Belle Russe," with Theda Bara. "The Merry-Go-Round," with Peggy Hyland; three Mutt and Jeff cartoons, two Sunshine comedies and George Walsh in "From Now On."

* * *

Motion Paintings in Film

Motion paintings have been introduced into the Screen Classics, Inc. Picturization of the successful farce, "Please Get Married," starring Viola Dana. This invention was accomplished by D. Anthony Tauszky, the portrait painter.

VITAGRAPH TO FILM MANY SUCCESSFUL STAGE PLAYS

Campaign to Picturize Great Plays Begun With "The Third Degree" to Be Continued

VITAGRAPH has announced a broad campaign to picturize the greatest stage productions available. Just a few days ago the company proclaimed the acquisition of rights to the works of twelve of the most famous writers in the world. On the heels of this announcement comes the news of Vitagraph's gathering of stage masterpieces to complete the round-up.

Some of the stage masterpieces announced by Vitagraph for early production and releases are: "The Climbers," Clyde Fitch's famous dramatic success, the filming of which is already near completion, with Corinne Griffith as star; "The Fortune Hunter," by Winchell Smith, the massive Drury Lane drama, "The Sporting Duchess;" George Ade's famous play, "The College Widow;" "Shenandoah," "The City," and "The Great Divide," in which Henry Miller and Margaret Anglin starred successfully for several seasons.

Vitagraph's previous stage play translations include "The Third Degree," by Charles Klein, which Alice Joyce made beautiful on the screen; "The Lion and the Mouse," by the same author and with the same star; "Within the Law," in which Alice Joyce and Harry T. Morey shared screen honors, and "A Stitch in Time," with Gladys Leslie as star.

Among other big stage productions now on the verge of release in film form by Vitagraph are Eugene Walter's play, "The Wolf," with Earle Williams as star, and Charles Klein's equally great drama, "The Gamblers," with Harry Morey starring.

In addition to the particular plays mentioned above for early release, Albert E. Smith, president of Vitagraph, and George Randolph Chester, production editor, have mapped out a program of play translations looking far into the future. Some of the stage productions listed for visualization in its films are: "Captain Jinks," "The District Attorney," "The House Next Door," "Mr. Dane's Defense," "Zira," and "A Celebrated Case."

Victor Moore to Star in Six Subjects for A. E. & R. R. Riskin.
David Horsley Plans Making Films in Eastern Studios.
N. A. M. P. I. Holds Important Session in New York Today.
Joseph Plunkett Slated as London Representative for Select.
Rivoli Theater Honored by Pershing Visit Tuesday Afternoon.

WHY REALART ENTERED THE PRODUCING DISTRIBUTING FIELD

Greater Demand For Films Than Can Be Supplied Furnished Inspiration For New Company, Says Kane

THE reception accorded Realart Pictures has been way beyond all expectation.

In founding this enterprise we had a very definite idea that a field existed for anyone with experience, high producing standards, honesty of purpose, ample capital and a certain amount of ability. Though we may claim at least some of these virtues, if not all, and have been trying to make them manifest, we have been really amazed at the spontaneous, unanimous manner in which the country has risen to Realart.

Our thought here is not to exult over anything as having been achieved by us, but only to thank the exhibitors, who are showing their belief.

Never in the history of the business was an exhibitor so pulled and hauled. He is tugged this way and that, toward this or that "plan." We may be iconoclastic, but we do not believe any selling scheme marks the highway to success.

It has been my observation during twelve years of manufacturing and marketing pictures and before that exhibiting them, that the market is always crowded. There is eternally much more film than the photoplay houses can consume. But never in the history of the business has there been a surplus of good pictures. Wonderful as the productions are and have been, there never has been a time, is not now and never will be when worthy products will go begging.

In this era of bigger and better producing the difficulty of making attractions which will stand out is greater than ever. It was with a full understanding of this condition that we of Realart have launched forth. We realize thoroughly that if our stars and specials appear in the important theaters over the country, as they are being arranged for, it will be for only one reason: because they *deserve* to be.

Therefore it is our purpose not to go "slanchwise," "catawampus" or "kittering," but straight to the mark. That is our object and that our determination.

The motion picture industry becomes daily more important, more dignified, recruiting a splendid type of men. The vast strides which exhibitors are making in the housing and the presentation of photoplays seem almost magical. Thousands are seated to-day in one theater where yesterday only a few hundred could attend. The exhibitors are showing their faith in the future by the handsome edifices constantly going up all over the land. Post war expansion and activity in all lines are here and the coming season cannot be otherwise than wonderful.

All this means those who furnish the attractions must strive as never before to equal the advance in theaters and exhibiting and the great era of prosperity throughout the country. Therefore the producers are tremendously alive to the importance of the new season and on every hand ambitious plans are being laid or are under way. We feel sure we will meet that part of the situation.

It may seem paradoxical but today so great is the demand for quality and class and so large the field for it that the most expensive thing a producer can do is the least expensive. And vice versa. Making a subject to fill a gap, securing a sum of money and then making a photoplay for that amount, and like methods which obtained in the past, are obsolete.

It is Realart's idea to let the expenditure be what is necessary to put on the subject and we believe that is what is happening more or less throughout the industry. We intend to continue to encourage all independent producers who have the resources, the ability and the determination to produce in this manner.

Realart has been more than fortunate in the men who have aligned themselves thus far with us, in the whole-hearted cooperation of the trade press and in the magnificent reception given us by the exhibitors of the trade generally. We shall strive every minute to merit the confidence so finely expressed.

Goldwyn Starts New Department

The Goldwyn Pictures Corporation announces the formation of a new play reading department to sift through the two to three thousand plays which become available through the recent affiliation of the Shubert, Woods and Selwyn organizations with the Goldwyn concern.

. . .

Dazey Sells Play to Universal

Frank Dazey, scenario editor for Selznick, has just sold an original scenario entitled, "The Prince of Avenue A," to Universal. It will be used as a special production for James J. Corbett.

. . .

Books Griffith Film

D. W. Griffith's "The Mother and the Law" has been booked over the entire Marcus Loew circuit, to begin Monday, September 15.

Fox to Open Restaurant

A restaurant is to be established within the new Fox Building for the benefit of the Fox employes. It will be operated on a cost basis, prices fluctuating according to market prices of foodstuffs, and everything on the daily menus will be sold to the employes of the company at actual cost, thereby cutting the price to the consumer to the lowest possible figure. William Fox himself will be the first customer of the restaurant.

. . .

Aid in Rogers Publicity

Goldwyn Pictures Corp., which will release the Will Rogers production, "Almost a Husband," has arranged for the advertising cooperation of Harper Bros., publishers of Will Rogers' book entitled "Rogerisms," a collection of the comedian's witty sayings which already has had a large sale.

SHIPMAN IN TOWN

Lands First Curwood Film With First National

After nearly a year in the wilds of Western Canada, Ernest Shipman, himself a Canadian, blew into New York recently, went quietly to work, and landed the first of the James Oliver Curwood dramas in which Nell Shipman is starring, with the First National Exhibitors' Circuit. It will be the first of the six specials announced by this firm for the coming season, and rumor has it that something unusual is to be looked for.

The title of this production is "Back to God's Country," and will be released in six reels. Work is now under way on our second production, "The Yellowback," which appeared in *Hearst's* for May, and the third will be "Nomads of the North," now out in book form.

. . .

Pauline at Work on Serial

A notable cast is at work with J. Robert Pauline as the star in the filming of the 15-episode serial now being directed for Sidney Reynolds, president of Supreme Pictures, Inc., by Will S. Davis at the studios of this corporation in Flushing L. I.

Supporting Mr. Pauline are Violet MacMillan, Peggy Shanor, Ralph J. Locke, Paul Panzer, George Clarke and Harold Braham.

. . .

Parke Joins Goldwyn Staff

Another addition has been made to Goldwyn's directional forces at the Culver City Studios, where the eight stages are being used to their fullest capacity in the making of productions presenting the Goldwyn stars and in the preparation of the Eminent Authors pictures. The latest director to join the Culver City colony is William Parke, who is now working with Pauline Frederick at the head of a company of Goldwyn repertory players.

. . .

Metro to Buy Famous Stories

Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc., announces that in its determination to co-operate with the exhibitor by producing "fewer, bigger and better" pictures, Metro will buy any successful stage play or notable novel that a sufficient number of Metro and other exhibitors may name, regardless of the market price.

. . .

Lillian Biron With Gaiety Comedies

Lillian Biron, who was formerly connected with Mack Sennett comedies, has been engaged by Gaiety Comedies, Inc., to play leads with George Ovey, the featured comedian in the new series of Gaiety Comedies, the first of which is being produced in Los Angeles.

. . .

Adolf Philipp's Films

The Adolf Philipp Film Corporation announce the first three musical film comedies, "My Girl Suzanne," "The Midnight Girl" and "Oh Louise." Mr. Philipp appears in all three of them. Patsy De Forrest, Marie Pagano, George Henry, Edward Elkas, Louise Buckley and Harold Peel are others in the cast.

PERSHING FILM

Short Reelers Rushed Through on Day of General's Arrival

As the arrival home of the conquering hero, General John J. Pershing, via the Leviathan Monday was the all-absorbing topic in the metropolis the motion picture cameras worked overtime. Of the divers companies that rushed "shooters" to the bay and dock the Kinogram and Fox interests were among the first to have completed films of the Pershing return for exhibition the afternoon of the arrival at Hoboken.

We saw both the Kinogram "special" as well as the Fox picture. There is more footage in the Fox picture, shown in conjunction with the Fox feature, "Checkers," at the Central than in the Kinogram "special" on view at the Palace each afternoon and evening. Both Pershing films are worthy of special comment and while there are sections of each picture that show hurried taking yet each shows up effectively and makes them worth while.

Kinogram shows scenes aboard the big boat and they are so clear that doubt existed at the time shown whether the "closeups" of Pershing were not "inserts" from others taken of the General. However there is ample proof later that the picture of Pershing returning is that of Monday when the disembarking at Hoboken and the arrival at the Battery and City Hall are shown. In both pictures the water scenes are splendidly shown, considering the early arrival on this side of the Leviathan.

The showing of the pictures on the same day shows the progressiveness of the camera experts to keep right up to the scratch and the success attained by the two films is proof that the effort was not wasted. MARK.

. . .

Lillian Gale Opens Offices

Lillian Gale, who for some time has been connected with enterprises in the producing end of the motion picture industry, has established an office in the Candler building, where she will offer a service representing individual artists and independent producers in a publicity and advertising service. With her extensive training and wide acquainance, it is predicted Miss Gale will achieve a much deserved success.

. . .

Jack Pickford to Do "Little Shepherd"

The Goldwyn Pictures Corporation has secured the photoplay rights to "The Little Shepherd of Kingdom Come," by the late John Fox, Jr., as the first starring vehicle for Jack Pickford, who recently signed a long term contract with Goldwyn.

. . .

Crandall Books Metro Output

The entire output of the Metro service for 1919-20 has been booked by Harry M. Crandall, proprietor of the seven Crandall Theaters in Washington, D. C. The contract will ensure to the patrons of the Crandall Theaters a continuous succession of Metro first run productions.

. . .

Advertising in Programs

Arrangements have been completed for a page of Selznick advertising in every theater program in New York City.

VITAGRAPH SECURES STORIES BY WORLD'S GREATEST AUTHORS

Albert E. Smith, president of Vitagraph, announces this week the acquisition of rights to the products of twelve great authors. The names he mentions glow with long established fame. They represent the aristocracy of brains.

Mr. Smith's announcement spells the enthronement of a new power in films. It is the final evidence that writers now share the importance of stars.

In addition to the imposing list of ***famous plays*** announced for release during the season of 1919-20, VITAGRAPH has purchased the literary products of these twelve writers:

REX BEACH
ROBERT W. CHAMBERS
RUPERT HUGHES
MARY ROBERTS RINEHART
IRVIN S. COBB
BOOTH TARKINGTON
RICHARD HARDING DAVIS
O. HENRY
GEORGE ADE
GOUVERNEUR MORRIS
AMELIE RIVES
GEORGE RANDOLPH CHESTER

Every American Knows These Writers

They are writers who have reached the elusive goal known as Fame. Their names are a guarantee for real ideas, real craftsmanship, real ***story***.

VITAGRAPH has been holding back silently while its competitors' claims were creeping forward, and has been reaching for a whole battalion of the greatest names procurable before mentioning its effort.

Now, the statement of what VITAGRAPH has mobilized in the form of writing folk is made with the same assurance that a manufacturing plant proclaims its installation of a compound engine.

The authors whose stories have been purchased by VITAGRAPH form a veritable liberty motor of genius.

The pages of the best modern fiction have been exhaustively searched by George Randolph Chester, himself a famous author, as well as production editor of VITAGRAPH, that the BEST STORIES might be secured for VITAGRAPH.

The associations and craft standing of Mr. Chester as an author have for years been in the highest altitude of the writing profession. His presence gave VITAGRAPH an inside track in the quest for big stories.

VITAGRAPH has for years had the greatest players and directors the market could afford, and has employed the best stories that could be procured in open competition. The only channel for further stride lay in the direction of top-rung writing genius.

Here is a galaxy of brilliant names such as has never been offered to the exhibitor. Names from the Hall of Fame, each with a distinct and separate niche:

REX BEACH, whose works paint the visual narrative of the wild places.

ROBERT W. CHAMBERS, famed for his sparkling society dramas.

RUPERT HUGHES, whose every word of his tales of city life, of social strife, fairly ***leaps from the page.***

MARY ROBERTS RINEHART, always master of mystery, whose stories on the screen will have an especial appeal for ***women.***

IRVIN S. COBB, called "the world's greatest reporter."

BOOTH TARKINGTON—the world's greatest stylist.

And then—

RICHARD HARDING DAVIS—whose slashing adventure stories have endowed his memory with perpetual life.

O. HENRY, with his masterpieces of heart-stuff—slices of human life.

GEORGE ADE, master of humor, and his quaint, delightful slang.

GOUVERNEUR MORRIS, writer of the ***unusual*** love story.

AMELIE RIVES, who knows and writes the throbbing dramas of diplomatic life—BIG... STUFF!

And last but not least,

GEORGE RANDOLPH CHESTER, with his tales of that lovable vagabond, J. RUFUS WALLINGFORD, himself.

READ GEORGE RANDOLPH CHESTER'S LETTER ON NEXT PAGE

ALBERT E SMITH, PRESIDENT

JOHN M. QUINN, GENERAL MANAGER

ATLANTA
BOSTON
BUFFALO
CHICAGO
CINCINNATI
CLEVELAND
DALLAS
DENVER
DETROIT
KANSAS CITY
LOS ANGELES
MINNEAPOLIS
NEW ORLEANS
NEW YORK

VITAGRAPH Inc.

GENERAL OFFICES

1600 BROADWAY

OMAHA
PHILADELPHIA
PITTSBURG
ST LOUIS
SALT LAKE CITY
SAN FRANCISCO
SEATTLE
SYRACUSE
WASHINGTON
CANADA
MONTREAL
TORONTO
ST JOHN, N.B
WINNIPEG

NEW YORK Aug. 15, 1919.

Mr. Albert E. Smith, President,
Vitagraph Inc.,
Brooklyn, N.Y.

My dear Mr. Smith:-

Following is the list of popular writers for the Vitagraph's twelve, one-a-month, big-author feature specials in the season of 1919-20; viz:-

Rex Beach	Richard Harding Davis
Robert W. Chambers	O. Henry
Rupert Hughes	George Ade
Mary Roberts Rinehart	Gouverneur Morris
Irvin S. Cobb	Amelie Rives
Booth Tarkington	George Randolph Chester

At your insistence, I have included my own name and shall try to make the special "Get-Rich-Quick-Wallingford" picture worthy of the superb stories provided by the other eleven authors.

I have no hesitation in saying that no motion picture producing company has announced or can announce a list of popular modern authors so illustrious as these eleven other names, and the stories, without exception, are in my estimation the best which have been offered to Vitagraph. These, in conjunction with our "Famous Plays" series, make a galaxy such as has never been offered to the exhibitor.

Starting with Rex Beach's powerful story, "THE VENGEANCE OF DURAND," which releases in November there is not a weak spot in the "line-up."

This letter marks the end of several months of strenuous effort, and I must confess that as I read over the imposing array of talent which we have gathered for this "grand slam" I am much more than content-- and I feel certain that, anxious as you are to give the public better pictures than they could obtain from any other source, you too will be more than satisfied with the selection.

Yours cordially,

George Randolph Chester

Editor - Vitagraph.

BROADWAY PICTURE PROGRAMS AND MUSIC

BY M. M. HANSFORD

For Your Theater—Complete Picture Programs Built Around The Big Features As Shown On Broadway—You Can Get Much Valuable Help From These Programs In Planning Your Own Show.

At the Rialto—"Told in the Hills"—Paramount—Robert Warwick

This is "Pershing Week" at the Rialto, and the program is started off with Hugo Riesenfeld's own *American Festival March,* with a chorus for the finale. This is a stirring composition, written for the opening of the Rivoli Theater, and very effective for patriotic occasions. Following this comes a picture of Pershing's life, gathered from many quarters. It is scored with some excellent marching effects, and is decidedly in keeping with the week's big event. Preceding this are news events, opening with the celebrated march, *Invincible Eagle.* Motor boat races show Detroit III winning, and brought out the strains of *Happy Go Lucky.* Then scenes of pole vaulting were shown to *Rolling in His Little Rolling Chair.* High jumping called for some special drum effects. Then there were scenes of the King and Queen of Spain opening a chapel, the music being *Toreador,* and at the point where the priest blessed the ground the *Spanish Royal Hymn* was played by the organ. The music for the Pershing picture included *Democracy, Home Sweet Home, Tremolo Trot, High School Cadets, American Patrol, Stars and Stripes, Our National Emblem,* and ending with *Stars and Stripes.* At title, "And for our boys gone West," "Taps" was sounded by the trumpet.

James Irving was the soloist, singing the well-known song by Oley Speaks, *When the Boys Come Home.* This song preceded the feature, Robert Warwick in the Paramount-Artcraft picture, "Told in the Hills." In the cast are Ann Little, Tom Forman, Wanda Hawley, Charles Ogle, Monte Blue, and Margaret Loomis. It was directed by George Melford. The book had some popularity years ago. The picture is opened with the *Prelude* to the "Deluge," and at title, "In New Orleans," the orchestra goes into *Love's Greeting,* Elgar, an Indian drum effect is used after title, "Thus the exile." At title, "Into Davy Macdougall," *From the Highlands* is used, followed by *Le Cou-Cou.* A theme is introduced at title, "As the sun rises." This is *Caressing Butterfly.* The organ takes the picture at title, "Golden Days." The theme comes in again at title, "It's almost daybreak." As guard leaves them alone in cell, theme again. One or two Indian themes will furnish accompaniment for most of the latter part after this, including an Indian war dance. Theme to finish at title, "And with their faces."

"The Rajah," a Harold Lloyd comedy, follows the feature. The music for this includes *Streets of Cairo, Cleo, Sand Dunes,* and two Orientals. The organ solo for the closing of the program is the *Neapolitan Serenade* by Seeboeck.

At the Rivoli—"The Miracle Man"—Paramount—All Star

The Rivoli this week is given over to a more or less uplift atmosphere. The usual program has been done away with for the presentation of George Loane Tucker's justly celebrated picture, "The Miracle Man." The overture is a selection from Wagner's "Parsifal," a work in itself religious. A Post scenic follows, called "A Night in June," accompanied by Wagner's *Dreams,* and in another section by an off-stage Oriental effect. These two numbers lead up to the feature. It would be difficult to describe "The Miracle Man." It has been acclaimed "great," but not as that term is generally used in the "trade" papers. Its story is well known. Musically, Hugo Riesenfeld spent much time and thought upon it. It is not an easy picture to score. But he has given it a beautiful setting.

The opening scenes are in Chinatown, showing a bunch of crooks grafting the public. The Rivoli score opens with *Who's Who?* and at once characterizes the different actors in the play with a theme. Thus, Rosie is given *Vision of the Salome* waltz, *Who's Who?* for the "dope" and a strain from "Boris" for the "frog." These follow the characters through the action in Wagnerian style, and the effect is a striking example of what can be accomplished by this method. There are in all over a hundred cues for music changes in the score, one of the longest ever made at the Rivoli. The theme for the love between Tom and Rosie is *Old Creworne* waltz. Various other compositions are moulded into the whole. *Ruspana* and *Frou Frou* are two used in the first part. At the scene of the miracle the music takes on a little more dramatic aspect. Two themes from Massenet's "Juggler" are used, one for the miracle and the other for "faith." These are used ingeniously in the latter part. At the point where the miracle is worked, the theme comes out majestically in the brass section, and it is repeated with even more solemnity by the full organ. This is one of the finest musical effects in the whole picture. A touching effect is used for the "mother"; the old lady who is adopted by the "frog." A melody from Liszt's "Preludes" is used here, and it is repeated when the "frog" remembers in the last scene what he was formerly. The themes of all the others are repeated as they severally remember their former lives in the slums. The actual finale of the picture was composed especially by Hugo Riesenfeld, and consists of a "Hosanna" sung by a chorus in the top of the theater, accompanied by a fortissimo ending in the orchestra, approximating an apotheosis. The excellence of this score and the general presentation, which included two settings by Joseph Urban, was attested by the burst of applause at the curtain.

At the Strand—"The World and Its Woman"—Goldwyn—Geraldine Farrar

The Strand Symphony Orchestra offers a selection from Wagner's "Tannhauser" for the regular overture this week. It is begun to a dark house and stage. A back drop of rural scenes is used, and as the composition reaches the close this setting is gradually lighted, making a fine climax for the music. Following the overture comes the Topical Review with its picture of current news events. The musical numbers in this section included *Stars and Stripes Forever, Von Bivant,* and *Triumph of Old Glory.* An intimate view of the Prince of Wales was shown while the orchestra played Herbert's *Under the Willows.* A lively rodeo brought forth a Western allegro. The usual Topics of the Day from the Literary Digest was run to Chaminade's *Flatterer.* Shots of President Wilson in his tour of the country caught him at Columbus. A spirited medley of popular and patriotic tunes accompanied this. A unique scene was a peace celebration in South America. This closed the new features.

Alys Michot reappeared after a long absence, singing the waltz song from Gounod's "Mireille." Another vocal number was Carlo Ferretti in the *Prologue* from "Pagliacci." Both these numbers were accompanied by the orchestra.

The main feature is Geraldine Farrar in Goldwyn's picture, "The World and Its Woman," a story based on the unrest in Russia. The support includes the star's husband, Lou Tellegen, Alec B. Francis, Edward J. Connely, Naomi Childers, and Arthur Carewe. An operatic episode gives the star a chance to do the "Mirror Song" from "Thais" in costume. The scenes take place, for the most part, in Petrograd. Many street and mob scenes are thrilling, and altogether the picture is perfect entertainment of its kind. One thing has been improved, and that is the photography of the star. She is shown once or twice as she actually looks off the screen. The musical part of the picture is heavy. Particularly at the opening, the Strand's presentation had the organ take the action at the star's entrance, which is rather early. This is at title, "Marcia Warren." Ralph Brigham played the *Berceuse* by Moszkowski, going into the Volga Boat Song for Marcia playing at the organ. Then came *Love Song,* Paderewski, and Friml's *Russian Romance.* The orchestra came in at the street scene in Petrograd with the *Andante* from Tschaikowky's sixth symphony. Then later came the Mirror Scene from "Thais." At the close of the opera scene the organ again took the picture, with improvisation. The orchestra came in next at title, "July 29th," using a march for the soldiers. At the scene of the babies under care of the singer the orchestra used a movement from the sixth symphony. And at title, "On the Galacian front," Tschaikowsky's song, *Ye Who Have Yearned.* Title, "Bolshevism," the beginning of Sibelius' "Finlandia" was played. The return of Michael was the cue for *Chanson triste,* Tschaikowsky. Title, "Archangel," the slow part of "Finlandia" was used, closing the picture.

The usual comedy was omitted this week, and in its place a "Silk Hat Harry" cartoon, called "Pass the Biscuits," was shown. Conventional setting of one and two-steps and fox-trots gave this a proper atmosphere musically. A scenic from Outing-Chester, "Where They Go Rubbering," closed the picture part of the program, for which the organ played a *Serenade* by Jores. The organ played selections from "Sweethearts" between the shows.

At the Academy of Music—"Evangeline"—Fox

"Evangeline," the big William Fox production, is the main feature at the Academy of Music the first half, with Ethel Clayton coming Thursday in "A Sporting Chance.' In addition there is Bryant Washburn in "The Love Insurance," an amusing comedy built around a policy that insures a woman against changing her mind. With Bryant Washburn trying to keep this policy from being paid, and several other fine actors in leading parts, including Theodore Roberts and Edwin Stevens, the audience is assured of the maximum of fun. Besides these two features, there is "Smiling Billy" Parsons in "He Did and He Didn't" and a Harold Lloyd comedy called "Be My Wife." Surely as a generous entertainment this can scarcely be equalled anywhere. For the musical part of the program there is an orchestra of thirty-five men under the direction of David Mendoza, with Harry W. Meyer as assistant. A piano and organ take care of the intermediate shows.

The musical program this week includes as an overture "The Merry Wives of Windsor" and the trio from "Faust," sung by the "Cosmopolitan Trio." As an encore they sang the sextet from "Lucia," arranged for trio. These numbers were accompanied by orchestra and brought forth spontaneous applause. The final march is in honor of General Pershing, *Welcome Pershing,* by Jones. For the latter half of the week the musical numbers will include Sousa's *Stars and Stripes Forever* and an exit march by Braham, *The Bowery.* These are in addition to the concert numbers used during the first half.

The Academy of Music furnishes one of the most comfortable picture houses in town, with its spacious lobbies and generous seating capacity. The stage supports a classic setting, and cyclorama and lighting effects are used with the overtures and singers.

At the Grand, Pittsburgh—"His Majesty the American"—United Artists Douglas Fairbanks

The Grand offered "His Majesty, the American," and used a musical

(*Continued on page* 1492)

PICTURE FIRST SHOWINGS REPORTED BY WIRE

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor *Are An Exact Average,* the Same Terms Being Used in All Wires to Us

Told in the Hills

Paramount-Artcraft, Robert Warwick, Directed by George Melford, Scenario by Will M. Ritchey

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Warwick liked." "Good picture."

WIRE REPORTS—SOUTH

Box Office Value.....Fair
Exhibitor Comment: "Fine screen adaptation of a popular novel."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest.....Excellent
Technical Handling.....Good
Coherence of Narrative.....Good
Acting .....Excellent
Scenic Setting.....Excellent
Photography .....Excellent
Quality as a Picture.....Very Good

WHAT IT IS

In keeping with a promise to his dying mother, the hero has married the woman his brother has wronged. Leaving her well provided for he goes into the west, where he meets a woman he really loves. After many adventures in which he narrowly escapes death, happiness is won.

• • •

The Brat

Metro, Nazimova, Directed by Herbert Blache, Adapted from the play by Maude Fulton

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Nazimova very popular." "Fine picture in every way." "Title a sure box office attraction."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest.....Excellent
Technical Handling.....Excellent
Coherence of Narrative...Excellent
Acting .....Excellent
Scenic Setting.....Excellent
Photography .....Excellent
Quality as a Picture.....Excellent

WHAT IT IS

A nameless waif of the city's slums drifts into the chorus. One night she resents the insults of a masher, is arrested and taken to the Night Court. There an author becomes interested in her and takes her home to study her as the heroine of his novel. His fiancee and his aristocratic family snub the girl, but her wholesome personality and innate goodness conquer their aversions and in the end she finds happiness.

• • •

Wolves of the Night

Fox, William Farnum, Directed by J. Gordon Edwards, Scenario by E. Lloyd Sheldon

WIRE REPORTS—EAST

Box Office Value .....Good
Exhibitor Comments: "Very good picture." "W. Farnum liked."

WIRE REPORTS—CENTRAL

Box Office Value .....Good
Exhibitor Comments: "One of Farnum's best." "Full of live interest."

WHAT IT IS

A sheepman happens to contract a love affair that does not please a group of villainous miners who are his next door neighbors, so they do away with him, and get the girl. However, after a lapse of time, he recovers his memory and avenges his wrongs, and wins his wife after a desperate struggle.

The Perfect Lover

Selznick, Eugene O'Brien, Directed by Ralph Ince, Scenario by Edmund Goulding

WIRE REPORTS—EAST

Box Office Value .....Good
Exhibitor Comments: "O'Brien draws women." "Story fits O'Brien."

WIRE REPORTS—WEST

Box Office Value .....Good
Exhibitor Comments: "O'Brien always a good attraction."

WIRE REPORTS—SOUTH

Box Office Value.....Fair
Exhibitor Comments: "Story not liked." "O'Brien liked."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence of Narrative.....Good
Acting .....Good
Scenic Setting.....Effective
Photography .....Good
Atmospheric Quality.....Fair
Quality as a Picture.....Good

WHAT IT IS

An ambitious young painter without means, meets a wealthy woman, who because she is in love with him, introduces him to her set in the city where he becomes the fashionable portrait painter. But he does not find happiness until he returns to the little town where his first picture was hung, and marries the girl he met there.

• • •

The World and Its Woman

Goldwyn, Geraldine Farrar, Directed by Frank Lloyd, from the story by Thompson Buchanan

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Farrar means packed houses." "Part fits Farrar." "Interesting story."

WIRE REPORTS—WEST

Box Office Value.....Fair
Exhibitor Comments: "A disappointment. "Booked for longer than it could run."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Tense
Technical Handling.....Excellent
Coherence of Narrative.....Good
Acting .....Excellent
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Costuming .....Good
Historical Interest.....Good
Quality as a Picture.....Good

WHAT IT IS

Even when she was a child she made up her mind to marry a prince. So when the great war came on and she found herself a popular opera singer what could be nicer than to save a Russian Prince and win not only his gratitude but his love and his hand in marriage?

The Miracle Man

Paramount-Artcraft Special, Directed by George Loane Tucker, Adapted from the story by Frank L. Packard

WIRE REPORTS—EAST

Box Office Value .....Good
Exhibitor Comments: "As good as any picture we have had this year." "Popularity of play a box office pull."

WIRE REPORTS—WEST

Box Office Value .....Good
Exhibitor Comments: "One of best pictures in last twelve months." "Very big thing." "Title drew."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest.....Tense
Technical Handling.....Excellent
Coherence of Narrative..Convincing
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Excellent

WHAT IT IS

A bunch of crooks get wind of a recluse in the mountains who is performing wonderful cures through faith. They decide to make him their stock in trade, and after a little while they have made a fortune by exploiting him. But eventually his teaching gets into all of their hearts and they are reformed.

• • •

The Volcano

Pathe, Leah Baird, Directed by George Irving, Written by Augustus Thomas

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Poor drama well done." "Baird acts well."

WHAT IT IS

Propaganda against revolutionists, especially Bolsheviks. Slowly smouldering for years, discontent flares into the full flame of destructive madness and throws the country into a state of ruin and Bolshevism. Also the struggle of a returned soldier against a pacifist is given full play.

• • •

The Boomerang

Pioneer, Henry B. Walthall, Directed by Bertram Bracken

WIRE REPORTS—EAST

Box Office Value .....Good
Exhibitor Comments: "Combination of Walthall and a well known play packed them in." "Fine picture."

WHAT IT IS

Son of millionaire packer, when disowned, takes up the battle of the laboring classes and defeats his own father's unscrupulous methods.

• • •

The Other Half

Exhibitor's Mutual, Zazu Pitts, Written and Directed by King Vidor

WIRE REPORTS—EAST

Box Office Value .....Good
Exhibitor Comments: "Nicely done." "Interesting."

WHAT IT IS

A timely story of capital and labor, which illustrates the old adage about the good that is in every one. And yet that good sometimes finds it is difficult to get out.

• • •

The Hoodlum

First National, Mary Pickford, Directed by S. A. Franklin, Adapted from the story by Julie M. Lippman

WIRE REPORTS—EAST

Box Office Value—.....Good
Exhibitor Comments: "Unnecessary to say Pickford draws." "Story somewhat sacrificed for star."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value....Very Good
Dramatic Interest.....Excellent
Technical Handling.....Excellent
Coherence of Narrative.....Good
Acting .....Excellent
Scenic Setting.....Very Good
Photography .....Excellent
Atmospheric Quality....Very Good
Quality as a Picture.....Excellent

WHAT IT IS

The little granddaughter of a wealthy and unscrupulous financier goes into the slums to visit her father, who is a sociologist and a very absent-minded one. He lets his daughter become one of the east siders and gets mixed up in all sorts of scraps. However, she proves a young man innocent of a crime of which he was accused, eventually marries him, and reforms grandfather.

(*By Wire Summary Box on* 1492)

TRIPS TO LOS ANGELES STUDIOS

Beginning a new series of Strand Comedies, to be released by Robertson-Cole through Exhibitor's Mutual, the Southern California Producing Co. has formed a stock company around four leading players, who will appear together in pairs in each alternate picture. Gertrude Selby and Katharine Lewis are announced as the two featured feminine stars in the new releases. Harry Dopp and James Liddy are the juvenile men completing the two pairs of star teams.

William P. S. Earle is just completing a big seven-reel melodrama for J. Parker Read at the Ince studio in Culver City, entitled "The Lone Wolf's Daughter," written for Louise Glaum by Louis J. Vance, author of "False Faces," "The Lone Wolf" and other well known stories. It is a thrilling story, dealing with the Limehouse district in London. Charles Stumar is the photographer, Ralph H. Dixon will do the cutting and in the cast are Thomas Holding, Bertram Grassby, Edwin Stevens, Wallace Beery and Gladys George.

For gallantry on the Lower Piave, where he drove an American ambulance, Charles K. Brown of Nazimova's company last week received the Italian war cross by mail from Victor Emmanuel III.

Prompt action of a Metro electrician averted fire in a new $43,000 stage building when lighting cable was short circuited.

Jack Dillon obtained a release from Mary Pickford to direct May Allison's second Screen Classic under Metro's "fewer and better pictures" policy.

Broadway Programs

(*Continued from page* 1490).

setting of fast and furious numbers. The organist used for his part of the program *Les Preludes,* by Liszt, and *March Slav* of Tschaikowsky.

The numbers used for the picture were *The Dutch Mill,* Kriens; *Things Were Not Like That in the Long Ago,* for a comedy hit; *On the War Path,* Falknor; *Mother o' Mine,* Tours; *Serenade,* Cesek; *La Siesta,* Norton; *Serenade Espagnol,* Bizet; *Tarantelle,* from "A Day in Naples," Bing; *Told at the Garden Gate,* Thomas; *Le Villa,"* Puccini.

LATUS.

At the Park, Boston—"The Miracle Man"—Paramount

After being closed for a week for the purpose of renovating the entire house, the Park Theater opened on Labor Day with "The Miracle Man," George Loane Tucker's production, as the attraction. The theater has been beautifully finished for the coming year, the foyer being done in white and gold with wall panels of red brocade. The outside lobby has been fitted with new wall cases for displaying scenes of current attractions. The auditorium is finished with red brocade, the same color being used in the upholstering of the chairs. Rose colored shades add to the new lighting fixtures, and rich rugs cover the floor of the foyer. The stage is set with stone benches and artistic urns to resemble an Italian garden.

Under the new manager, Mr. Pinanski, there is no doubt that the Park Theater should enjoy a prosperous season. It is Mr. Pinanski's intention to run only the biggest and best film plays, showing each one several weeks. In "The Miracle Man" he has a splendid opening attraction and if that picture is a fair sample of what is to come, Boston fans have much to look forward to.

"The Miracle Man" is the first of George Loane Tucker's big productions. It follows closely George Cohan's stage production from which it was adapted. Faith is the theme.

Mr. Cronin played the overture to "Zampa" before the picture was run. At the opening and during the Chinese scenes Chinese music was used, working into agitatoes at dramatic moments. At cue, "the one bad spot," Hollins' *Spring Song* was used. Boat scenes, *Waters of Venice* by Von Tilzer. At cue, "ask her before she busts," *Punchinello* by Herbert. Germain's *Souvenir* was played at cue, "Mr. King believes to the extent of Fifty Thousand." *Barcarolle* from "Tales of Hoffman" at cue, "You are looking merry and bright." When Rose tells King what she has been, *The Dawn of Love* was played. The *Sixth Symphony* (Pathetique) by Tschaikowsky during scene where Tom repents and Rose forgives him. At cue, "Then he remembered," Wagner's *Dreams* was used through finish of picture. Other numbers were *Little Serenade* by Grumfeld, Tschaikowsky's *Song Without Words, Prelude* to the "Deluge," by Saint-Saens, *Minuet in G, Moonlight Sonata,* and *Albumblatt,* all by Beethoven. There was ample opportunity for improvising which Mr. Cronin did with success in many of the more difficult parts of the picture.

After the feature, a Paramount-Briggs comedy was shown and the latest International weekly. The piano was utilized for these and the light popular music played. During pictures showing the Prince of Wales, of which there were several, stirring march tunes and English national airs were used.

GLEESON.

At the Coliseum, Seattle—"Nobody Home"—Paramount—Dorothy Gish

Auber's *The Fairy Lake* acted as the Coliseum's overture for the week beginning Sunday afternoon. This was conducted by Marius Brambilla.

The feature picture is Dorothy Gish in "Nobody Home," a Paramount production. The cast includes Ralph Graves, George Fawcett, Vivian Montrose and Raymond Cannon.

It is a story of a young girl who is so radical in her belief of all superstitions—such as the stars, card reading and black cats—that the whole story revolves around them. There are also several tangled up love affairs worked out most ingeniously by the author.

The theme used in the feature is Daviderff's *Love's Melody,* and recurs frequently, especially in the latter part of the picture. Other numbers by the orchestra include Gruenwald's *A Leaflet,* Falck's *Dramatic Allegro,* Kocian's *Intermezzo Pittoresque,* Herbert's *Fleurette* and Czibulka's *Woodland Whispers.*

The Coliseum News opens with the military cadets at West Point on a hike; the Prince of Wales' visit to Halifax, a fox trot from "The Red Lantern" was used in the sugar cane contest at Hilo, Hawaii. An oil plant swept by flames was run to an agitato. A waltz number was used for the scene, "Gettysburg's Sacred Battlefield," as seen from an airplane. Art Hickman and his musical "jazz birds" was run to Whitney's *The Mosquito Parade.*

The comedy is Larry Semon in "Between the Acts." For this the organ furnished several musical numbers which were fast and quick to suit the speedy action.

The program closes with the orchestra playing *Italian Echoes* (Folk Songs from Sunny Italy) and Middleton's *Down South.*

MENDELL.

"The Grim Game"—Paramount—Houdini

Houdini has been called upon to do most of his astonishing tricks in this thrilling picture, of which the freeing himself from many shackles in a jail cell and hanging from an airplane and dropping to another just below are samples. In addition to these he does some every-day tricks that seem to come up as a matter of course. These are to keep the audience in good humor. There is the semblance of a plot to the picture, Houdini being a star reporter on a newspaper that boasts of its air service. Then in steps the money in the safe and a murder. There is no chance for the attention wandering during the action. It is the sort of entertainment that keeps the audience on the edge of the seat.

Musically the picture consists for the most part of agitated movements, hurries and rapid compositions, all suggesting a strenuous action. Even at the beginning there is a tense atmosphere which should be accompanied by something rather sombre until the title, "Great news," at which the music can become livelier. At title, "Three men had formed," introduce a fox-trot for the cabaret. Then at title, "After a week's," slow and pathetic. A good effect can be had by a tympani rumble when Houdini escapes from the handcuffs. This can be adhered to in other places. At title, "The gayest hour," a dance number. Then at title, "A drizzly night," an agitated mysterioso in minor. Title, "In the morning," very soft agitato. Title, "At her Aunt's home," a lively intermezzo, then ominous, into agitato at struggle. Plane hits ground, a crash and then soft melody to end.

As this feature is somewhat gruesome in its effect until the end, there should be a balance of much light subject matter to relieve the tension. Good lively comedies of the Sunshine or Christie sort will answer. Scenics should be light, nothing serious. Otherwise there will be too much dark color to the program.

GAZING AT THE STARS

FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Battler, World	(*East*)	**Fair**–"Nothing new."
Bramble Bush, Vita.	(*East*)	**Good**–"Griffith's picturesqueness a feature."
Burglar By Proxy, First Nat'l.	(*East*)	**Fair**–"Favorite star in a merry comedy." (*Central*) **Fair**–"Story not startling." (*West*) **Good**–"A fine comedy." "Jack Pickford very popular."
Daring Hearts, Vita.	(*Canada*)	**Good**–"Good war film." "Story well told."
False Faces, Param.	(*East*)	**Great**–"Gripping story." (*Central*) **Great**–"Splendid picture." "Fine acting." (*West*) **Good**–"Walthall very popular."
Fighting Blood, Fox	(*South*)	**Good**–"W. Farnum a prime favorite."
Girl Alaska, World	(*East*)	**Good**–"Very fine production." "Wonderful photography."
Heartsease, Goldwyn	(*East*)	**Good**–"A picture that charms." "Satisfied." (*Central*) **Good**–"Moore in congenial role'." Combination of popular star and good play." (*South*) **Fair**–"Went well."
Home Wanted, World	(*East*)	**Fair**–"Too much Pollyanna." "Child pictures not popular."
House Without Children, Film Market	(*Central*)	**Good**–"Vital plot." "Well acted." "Well directed."
In His Brother's Place, Metro.	(*East*)	**Good**–"Hamilton very popular." "Good picture." (*South*) **Fair**–"Did only fair business."
Love Cheat, Pathe	(*East*)	**Good**–"Pleasing." (*South*) **Good**–"Pleasing story." "Good acting."
Love Hunger, Hodkinson	(*East*)	**Good**–"My clientele like Lillian Walker." "She always pulls." (*Central*) **Good**–"Walker at her best." "Pleasing."
Love Insurance, Param.	(*East*)	**Good**–"A Winning comedy." (*South*) **Fair**–"Washburn good."
Love is Love, Fox	(*South*)	**Fair**–"Story weak." "R. Ray and E. Fair did well."
Man's Fight, World	(*East*)	**Good**–"Farnum well liked." "Good story." (*Central*) **Good**–"Capacity houses." "People pleased." (*South*) **Good**–"Dustin Farnum in a drama of the West means big interest."
Nobody Home, Param.	(*East*)	**Good**–"A sure cure for the blues." (*West*) **Fair**–"Pleased." (*South*) **Good**–"Role just suits D. Gish." "Crowded houses." "D. Gish draws crowds." "Good Comedy."
Petal on the Current, Univ.	(*East*)	**Good**–"Star popular." "Story good." (*South*) **Fair**–"Nothing much."
Serpent, Fox	(*East*)	**Good**–"Bara always draws."
Stepping Out, Param.	(*Central*)	**Good**–"Matrimonial problem play and Enid Bennett are enough." "Appeals to all ages and sexes."
Third Kiss, Param	(*West*)	**Good**–"Title suggests the emotion that always attracts." (*Central*) **Good**–"Drew crowd." "Fair picture."
Valley of the Giants, Param.	(*East*)	**Good**–"Wonderful scenery." "Crowds came." (*Central*) **Good**–"Film is a wonder." "Fine story." "Good cast." (*West*) **Good**–"Reid always draws a crowd." "Star puts himself into it."
Wolf, Vita.	(*Central*)	**Good**–"Thrilling tale." "Held the audience."

HARRY THOMAS

FEATURE DIRECTOR